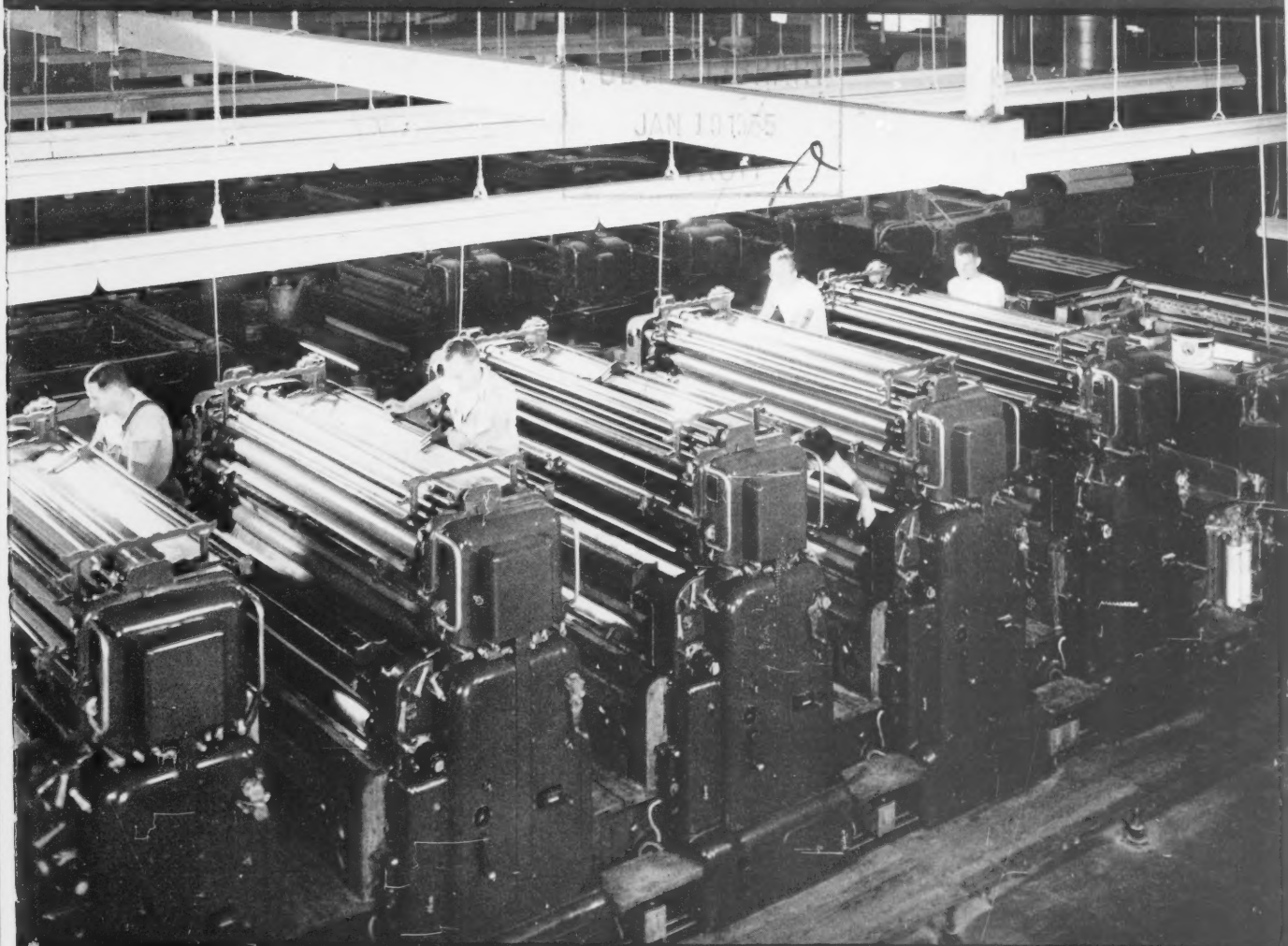


# Modern LITHOGRAPHY

JANUARY - 1955 - VOLUME 23 - NUMBER 1



How long can a press get? Here's the five-color Miehle offset press in use at H. S. Crocker Co. plant in San Bruno, Cal. (See Pg. 5)

*In this issue*

Record Jackets by Litho • Run 'Em Again  
Three Color Process • Care of Blankets



Permanent Cerulean Blue 433P

# Senelith Inks

Were the first lithographic inks  
made from dyestuffs  
treated with sodium tungstate  
for better sunfastness  
and are still leading  
with their outstanding resistance properties

Our booklet "Inks, Lithographic and Printing" may be obtained on request

*We can make delivery of aluminum plates within three weeks after receipt of order.*

The Senefelder Company, Inc.

*"Everything for Lithography"*

32-34 Greene Street

New York 13, N. Y.



# PHOTOMECHANICAL EQUIPMENT

*Now's the time  
to Modernize!*

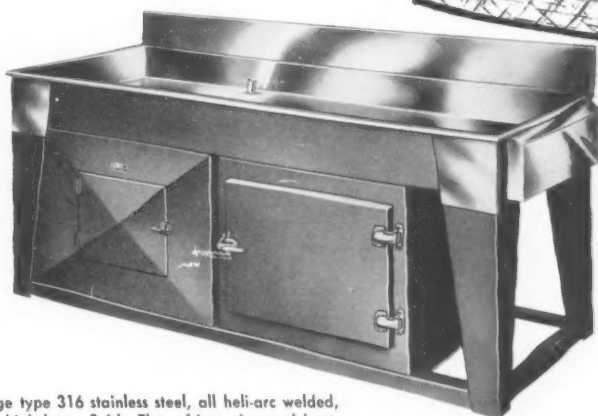


**TEMPERATURE**

**CONTROLLED**

**DARKROOM**

**SINKS**



Constructed of heavy gauge type 316 stainless steel, all heli-arc welded, ground and polished to a high lustre finish. The refrigeration and heating units are operated by automatic controls which will maintain temperature with a plus or minus 1° of the designated setting.

## VACUUM PRINTING FRAMES

Complete with pump, motor, vacuum gauge and release valve, the entire unit is of all-welded steel construction and has a durable grey finish to give long life under severe shop use.

## NEGATIVE LAYOUT TABLES

Manufactured of all-welded steel construction with cool fluorescent lighting, these tables are built for years of service. Ground glass tops are ball grained (not sand blasted) to provide the finest diffusion possible.



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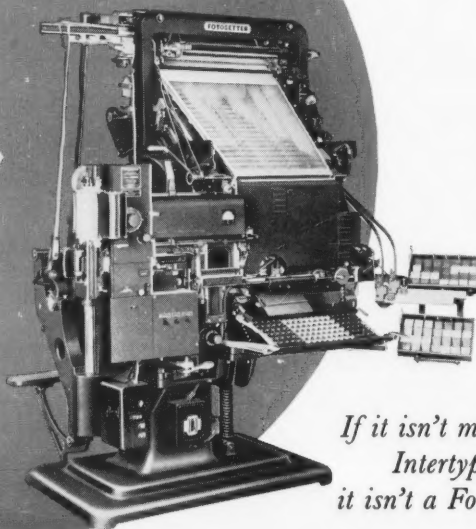
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Catalog No. 55 giving  
complete specifications  
and sizes

Write today for Catalog  
No. 55 showing complete  
line of photomechanical  
equipment

ALL ORDERS SHIPPED FROM THE R&P OFFICE NEAREST TO DESTINATION



**30%**  
*Repeat  
Orders*



*If it isn't made by  
Intertype,  
it isn't a Fotosetter*

*for Intertype* **Fotosetters . . .**  
*Indisputable Proof of Satisfaction!*

Successful operation of Intertype Fotosetter machines in commercial and newspaper plants, resulting in *over 30% repeat orders* from the total of Fotosetter users, is indisputable evidence of customer satisfaction.

This outstanding achievement is well demonstrated by customers who have installed not only a second, third, fourth or fifth Fotosetter machine, but even as many as eight machines!

Intertype Fotosetters are *producing daily* in 23 states from coast to coast, as well as Canada, Puerto Rico, South America, France, the Philippine Islands, and Australia. They are setting all classes of composition for letterpress, offset and gravure printing, including:

• **NEWSPAPER AND COMMERCIAL ADS**

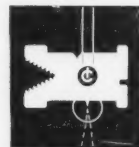
- |                              |                            |
|------------------------------|----------------------------|
| • <b>FOLDERS</b>             | • <b>INVITATIONS</b>       |
| • <b>BOOKS</b>               | • <b>HOUSE ORGANS</b>      |
| • <b>GIANT SIZE BLOW-UPS</b> | • <b>FINANCIAL REPORTS</b> |
| • <b>BROADSIDES</b>          | • <b>LABELS</b>            |

Repeat orders and the growing list of new installations tell the amazing Intertype Fotosetter user satisfaction story. Keep in step with the times . . . investigate the exciting possibilities of Fotosetter composition on both film and photographic paper.

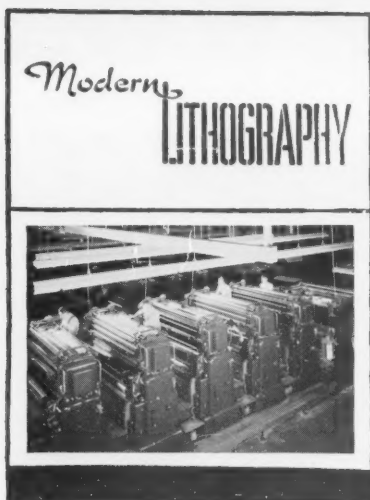
**Intertype Corporation**

360 Furman Street, Brooklyn Chicago, San Francisco, Los Angeles, New Orleans, Boston  
In Canada: Toronto Type Foundry Co. Ltd. Toronto, Montreal, Winnipeg, Vancouver, Halifax

Intertype and Fotosetter are registered trademarks • Fotosetter Baskerville and Futura families







## THE COVER

There aren't very many five color litho presses in use but this impressive Miehle model is turning out fine work at H. S. Crocker Co., San Bruno, Cal. Photo was taken by San Mateo (Cal.) Times and appeared first in that newspaper's Fiesta edition.

WAYNE E. DORLAND  
Editor

RALPH E. DORLAND  
Advertising Manager

CHICAGO OFFICE  
333 North Michigan Ave.



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## MODERN LITHOGRAPHY

VOLUME 23, NUMBER 1

JANUARY, 1955

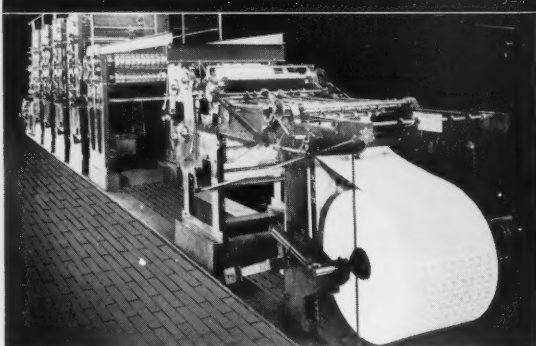
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WAYNE E. DORLAND, President. Published monthly on the 15th by Industry Publications, Inc., New York, N. Y. Advertising and Editorial Office, Box 31, Caldwell, N. J. Advertising rates made known on application. Closing date for copy—15th of the month previous to date of issue. Reentered as Second Class Matter May 12, 1953, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Address all correspondence to Box 31, Caldwell, N. J.



# Check ATF Mount Vernon

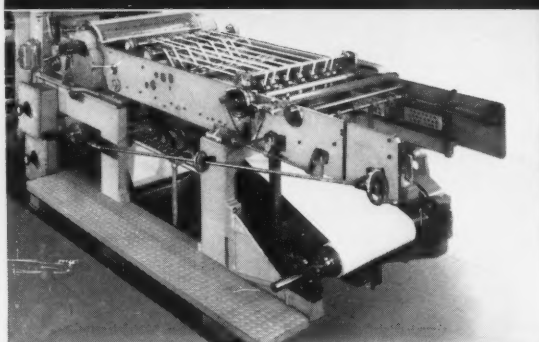


**ATF Web-fed Offset** presses are available for high-speed production of all types of business forms, process printing, publications, and web-color specialties like playing cards, calendars and novelties. Giant web-color press shown here prints four colors on both sides.

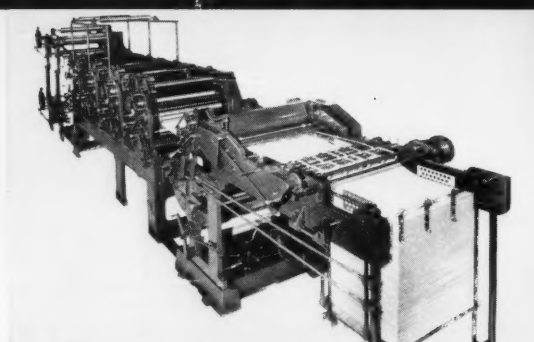


**ATF Web-fed Letterpress** units such as this outstanding general-duty business forms press, are available for many applications. This press prints, numbers, teletype- and line-hole punches, cross- and vertical-perforates, and rewinds or delivers in flat sheets.

## ... for more engineering know-how



**Auxiliary units to meet your needs**—like this Hi-Speed Rotary Sheeter and Auxiliary Rewind—can be supplied for any ATF or other make of web-fed press. ATF's broad engineering experience assures you the exact folder, rewind, sheeter or combination your work requires.



**Bindery operations right on the press** save you time and labor, boost your production. Cross and vertical perforating, numbering, imprinting, carbon spotting, slitting, sheeting, die-cutting, punching, or carbon collating are no problem for ATF engineers.

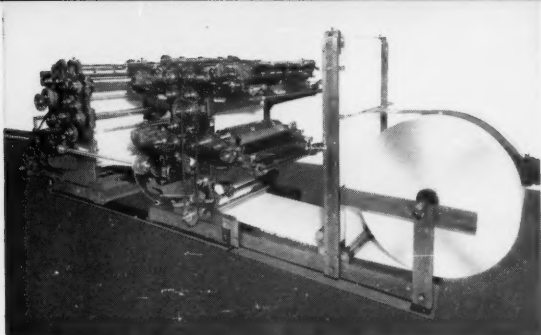
## ... for profitable high-volume,

Web-fed Headquarters U.S.A. is  
ATF's new Mount Vernon plant.





## for the broadest web-fed line

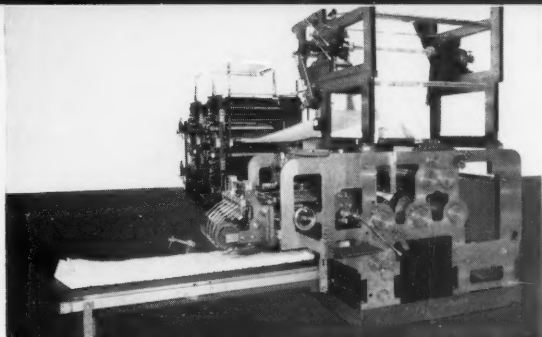


**ATF Web-fed Flexographic** units, such as the press shown above, are available for printing packaging material and producing line printing for charts and business forms. Speeds on ATF web-fed presses average 15,000 revolutions per hour or more.



**ATF Web-fed Gravure** presses for package printing on paper, laminated foil, cellophane, glassine, tissue and light-weight board keep production high, changeover time low, and spoilage or web waste to a minimum. Every press is test run before delivery.

## and experience in web-fed techniques



**ATF engineering teamwork** applies combined experience in offset, letterpress, flexographic and gravure to your web-fed needs. Shown above is a high-speed folder connected to any offset press printing simultaneously two webs of paper and delivering complete folded signatures.



**The broadest line** of web-fed equipment ever offered by any manufacturer includes the ATF gravure proof press above, collators, carbon process machines, laminators, coating units and cylinder engraving equipment and other web-fed equipment. Write for details and booklets. 4.13

## low-cost web-fed production

BETTER, MORE PROFITABLE  
PRINTING FROM THE  
WIDEST LINE OF PROCESSES

Gravure... Letterpress... Offset... Flexographic

**ATF**

AMERICAN TYPE FOUNDERS, a subsidiary of Daystrom, Inc., 230 E. Sanford Blvd., Mount Vernon, N. Y.

MODERN LITHOGRAPHY, January, 1955





... at the top

Coast to coast, lithographers report top performance, reduced working time, more satisfactory reproduction—with Harold M. Pitman's UNIPROCESS... for improved surface and deep etch plates.

If you have not yet tried UNIPROCESS in your plant, you owe it to yourself and to your customers to see what a difference in plates, reproduction — and in cost — you get with UNIPROCESS.

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**HAROLD M. PITMAN COMPANY**



**For the Finest Lithographic Reproduction  
at Low Cost:**

**Warren's**  
**STANDARD**

**FotoPlate**

**PRESENSITIZED LITHOGRAPHIC PLATE**

*Product of the Largest Manufacturer of  
Paper Lithographic Plates*

**FotoPlate** is Warren's low-cost, high-quality, presensitized lithographic plate, the accomplishment of fourteen years of research and manufacture for the duplicator field, and a natural outgrowth of more than a century of top-grade printing paper production.

**The advantages of FotoPlate are:**

1. High-quality reproduction of halftone and line work.
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4. No special technique needed.

For additional details and instruction booklet, consult any FotoPlate distributor, or communicate with manufacturer's headquarters:

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**BETTER PAPER—BETTER PRINTING**

REG. U. S. PAT. OFF.

**Warren's**  
**STANDARD**

*Printing Papers*





## Tensile strength to spare!

"3M" Brand Photo Offset Plates have tensile strength to spare—actually withstand a pull of over 100 lbs. per lineal inch—more than twice the tension needed to pull a plate up snug on the press.

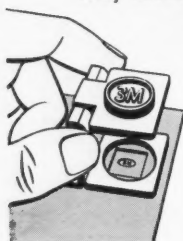
This feature assures absolute conformity of plate to cylinder. Even kinks level out on the press and do not affect the printing qualities of the plate. Extra tensile strength means extra printing quality for you in every "3M" Plate.

Why not let us show you in your own press-

room? Just drop us a card or letter . . . We'll arrange a demonstration to prove *it's not the thickness . . . it's the tensile strength that counts!*

### QUICK FACTS on "3M" Brand Plates:

**QUALITY** you can count on. 300-line screen reproduces with perfect fidelity—middle tones are picked up and held . . . solids are deep and smooth. **SCRATCH IT?** Fix it!—right on the press! No other offset plates offer this freedom from waste. **MORE MILEAGE** is standard with "3M" Plates. 50M press runs are easy to get, with perfect reproduction down to the last impression.



## 3M Photo Offset Plates

*World's largest-selling Sensitized Aluminum Photo Offset Plates*

Made in U.S.A. by MINNESOTA MINING AND MFG. CO., St. Paul 6, Minn. General Export: 122 E. 42nd St., New York 17, N. Y. In Canada: London, Ontario, Canada.





**Nekoosa BOND**



**Nekoosa LEDGER**

**Nekoosa Mimeo**



**Nekoosa DUPLICATOR**

**Nekoosa MANIFOLD**



**America does business on**

**Nekoosa**

**PRE-TESTED BUSINESS PAPERS**

Good papers to *know*—good papers to *recommend*—good papers to *print on* . . . that's the story of Nekoosa *Pre-tested* Business Papers. They are made specially for today's high-speed printing presses—and they will go through your customers' high-speed office machines just as smoothly. Available in a large selection of colors and weights. If you do not have a complete file of Nekoosa Business Papers (and the companion line of ARDOR Papers), ask your Nekoosa paper merchant to bring it up to date for you.



*... and for fine color lithography:* **NEKOOSA OFFSET**

**NEKOOSA-EDWARDS PAPER CO., PORT EDWARDS, WISCONSIN**



# **TIME... TIDE... and BUSINESS WAIT FOR NO ONE**

If you're an average successful lithographer, last year you did more business than the year before and this year your figures will show another increase. As a progressive lithographer you also had your problems in producing this extra business. Many times you wondered how you were going to get the jobs done with a jammed up camera room and press schedule.

Lithographers who know the services of Advertisers Engraving Co. have reduced these worries to a minimum\*. When you have an overflow — call us in. Don't pass up work because you think you can't deliver.

We're equipped to give you fast, accurate, high quality offset positives. We specialize in color process work and supply color proofs. Our 48 inch process camera and litho art department are at your service.

So when you're in a sweat — give us a call — at our expense, we'll get you back on schedule.

*\*Not a typographical error.*



## **ADVERTISERS ENGRAVING COMPANY**

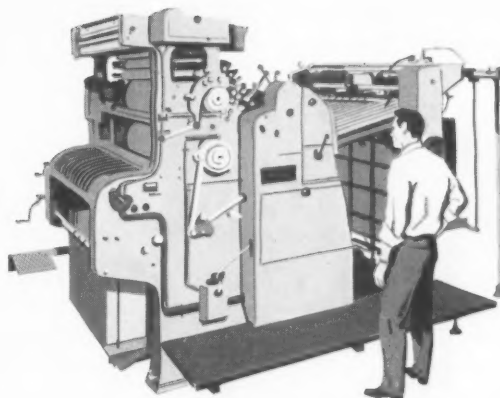
126 DORRANCE ST. • PROVIDENCE • R • I • GAspee 1-7094





On the estimate...

On the press...



On the customer's desk...



## new **CONSOLITH GLOSS** makes the best impressions!

New CONSOLITH GLOSS offset paper provides an unusual opportunity to offer top-quality results at remarkably low cost.

Fully mineral coated and highly finished on both sides, CONSOLITH GLOSS has the printability and opacity of more expensive coated offsets. *Yet it actually costs only slightly more than ordinary uncoated sheets.*

On the press it performs with the best. High dimensional stability, extra strength and better bulk all contribute to smooth, uninterrupted runs with a minimum of makeready and down time. This and the excellent receptivity of its crisp high-finish surfaces make CONSOLITH GLOSS an ideal sheet for catalogs, folders, mailers, and similar large volume runs made at high press speeds.

Only your Consolidated merchant has this outstanding new offset value. Ask him to supply free trial sheets. Then, after the very first run, you'll see how new CONSOLITH GLOSS can help you win business and influence customers.

**Consolidated**

production gloss • modern gloss • flash gloss  
productolith • consolith gloss • consolith opaque

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enamel  
printing  
papers



# Smith Lithograph

COMPANY LIMITED



SEVENTH AT PINE VANCOUVER 9 CANADA.

December 3rd, 1954.

Mr. W.E. Soderstrom,  
Executive Vice-President,  
National Association of Photo Lithographers,  
317 West 45th Street,  
NEW YORK, 36, N.Y.,  
U.S.A.

Dear Mr. Soderstrom:

You visited my Plant when last you were in Vancouver and I was extremely sorry to be out of the city at that time and to miss meeting you. I hope next year to attend the N.A.P.L. meeting and to make your acquaintance then.

In your article entitled "Should We Rent or Build the New Plant" which was circulated this Spring, you speak of a "modest disposal plant" for the chemical treatment of platemaking wastes. We are interested in getting further details of such a unit and will much appreciate your sending additional information or advising from what sources one can obtain it.

We find the information you send to members extremely valuable and particularly are we staunch adherents of the N.A.P.L. Costing System, which we installed here four years ago and find to operate exceedingly well. The very factual hourly cost rates which it enables one to arrive at, are perhaps its greatest feature, but at the same time one cannot overlook the operating efficiency figures which are of great aid to management.

We greatly appreciate the good work you are doing.

Yours sincerely,  
SMITH LITHOGRAPH COMPANY LIMITED.

Mark Collins  
Manager.

MC:bw

NATIONAL ASSN OF PHOTO-LITHOGRAPHERS

317 WEST 45th STREET NEW YORK 19, N. Y.



**FIND OUT FOR  
YOURSELF...**



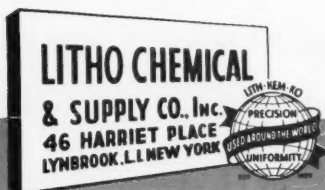
**...THE SECRET of  
the LITH-KEM-KO DEEP ETCH PROCESS  
POPULARITY**

It's easy to learn why so many lithographers are using the LITH-KEM-KO Deep Etch Process. Just take your pencil and follow the sequence of numbers above.

And it's just as easy to prove the statement in your own plant. Using the same pencil write your name and address on a post card and one of LITH-KEM-KO's specially trained men will be glad to give you a demonstration right in your own plateroom.

Every day more and more offset shops are changing to LITH-KEM-KO Deep Etch because they know they will get a better, longer running plate. Convince yourself, ask for your demonstration today!

*LITH-KEM-KO chemicals are available  
from the plant or from dealers in every  
part of the country and Canada.*



**There's a new LITH-KEM-KO Catalog  
ready for you. Write for a copy.**



# Gevaert

the hand with **60** years of experience  
developing perfection  
in the manufacture  
of photographic  
emulsions



LITHOLINE ORTHO PLATES & FILMS  
LITHOLINE ORTHO STRIPPING FILM  
LITHOLINE-T (TRANSLUCENT) PAPER  
PROCESS EXTRA ORTHO PLATES & FILMS  
PROCESS EXTRA PANCHROMATIC PLATES  
DIPOS & CONTRAST THIN BASE FILMS  
NORMAL & NORMAL ORTHO PLATES & FILMS  
GRAPHIC P-2 PANCHRO PLATES



## THE GEVAERT COMPANY OF AMERICA

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NEW YORK 19, N. Y.

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LOS ANGELES 38, CALIF.

150 N. WACKER DR.  
CHICAGO 6, ILL.

IN CANADA: TORONTO 2-B, ONTARIO



**Caldwell, N. J.**  
is the  
**New Home**  
of  
**Modern Lithography**

*Please send engravings  
and plates to us at:*

**Modern Lithography**  
c/o Barnes Plg. Co., Inc.  
229 West 28th St.  
New York, N. Y.

..... but .....

*Please address all corres-  
pondence and insertion  
orders to:*

**Modern Lithography**  
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Caldwell, N. J.

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**CAldwell 6-5520**  
**6-5521**

*New York line:*

**BARclay 7-7121**



*Matched  
Business  
Stationery*

**gets more attention, too!**

You'll be doing your customers a service by suggesting matched business stationery and it can mean additional business for you.

Then too, why not suggest using a Gilbert Quality Paper. These superb new cotton fibre content papers are unsurpassed in appearance, color, finish, and strength for every business correspondence use. Ask your Gilbert Merchant.

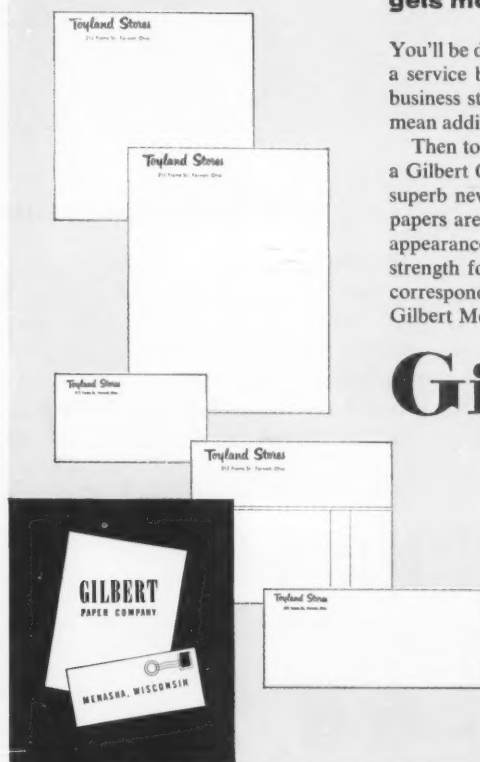
**Gilbert**  
**Bond Papers**

**Gilbert Bond**  
25% new cotton fibre

**Resource Bond**  
50% new cotton fibre

**Radiance Bond**  
75% new cotton fibre

**Lancaster Bond**  
100% new cotton fibre





**Investigate**

**before  
you  
invest!**

\* Short runs on paper plates—hand drawn or typed or proofed directly from letterpress forms.

\* Medium runs on presensitized metal plates—simple to make with a minimum of equipment.

\* Long runs on aluminum or deep-etch metal plates—make them yourself or buy from a trade shop.



### **New Markets with the Miehle Lithoprint...**

Develop new printing markets for small jobs that cannot be handled economically on your present equipment. Investigate the time saving features of the Miehle Lithoprint plus simplified offset plate making techniques. This combination will enable you to produce profitably a wide range of small jobs—everything from very short runs of reprints to fairly long runs of good quality color advertising. Ask for the full story.

**The Miehle**

**PRINTING PRESS & MANUFACTURING COMPANY**

Chicago 8, Illinois

Sheet Size 14 x 20" • Design Size 13 x 17 1/4" • Speeds up to 5000







COLOR PHOTOGRAPH BY ANTON BRUEHL

## "Speaking of Time..."

*... as I now have time to do—people today give mighty little of it to things that don't look their best."*

Your business letters can hope for only a fragment of a busy man's time. Make the most of that brief interval with a letterhead printed on HOWARD BOND.

HOWARD BOND won't turn a poor

letter into a good one, but it will earn, for good business correspondence, the added attention and respect that can sometimes turn moments into money.

To make sure your letters always look their best, ask your printer or paper merchant to show you HOWARD BOND—in colors as well as

whitest white—and then, having satisfied yourself that what we claim is true, order letterheads printed on this superb business bond. It will make the most of the time your letters are held in the hands of those who receive them.

PRINTERS! This message appears in advertising magazines read by your customers.

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

# Howard Bond

"The Nation's

Business Paper"

Companion Lines: Howard Ledger • Howard Mimeograph



Howard Writing • Howard Posting Ledger



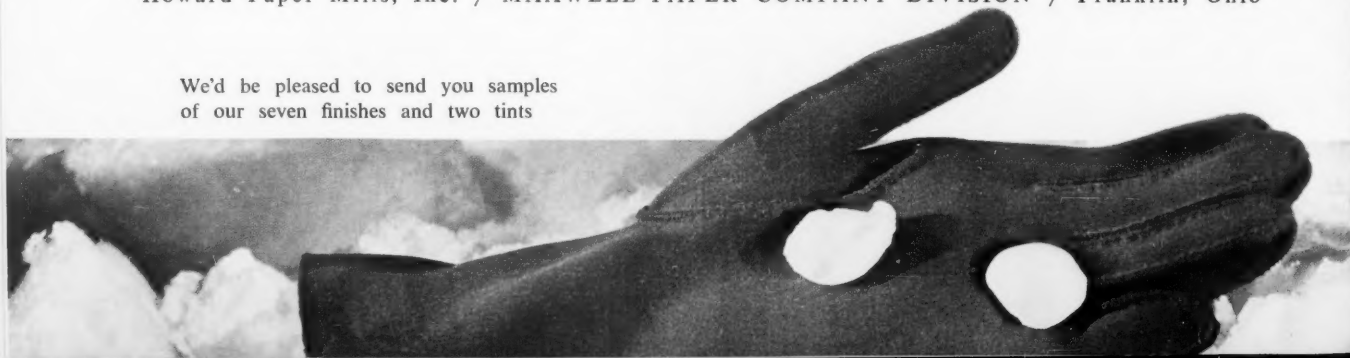


COLOR PHOTOGRAPH BY ANTON BRUEHL

*Doesn't color reproduce better on Maxwell Offset?*

Howard Paper Mills, Inc. / MAXWELL PAPER COMPANY DIVISION / Franklin, Ohio

We'd be pleased to send you samples  
of our seven finishes and two tints

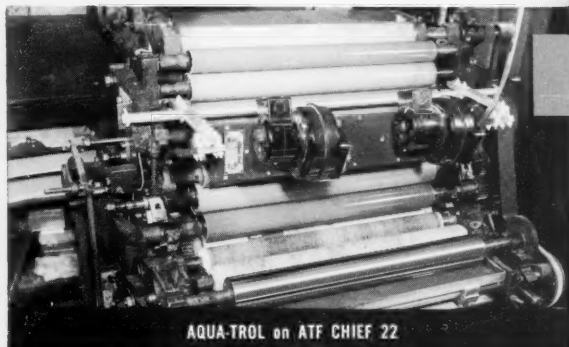




# AQUA-TROL



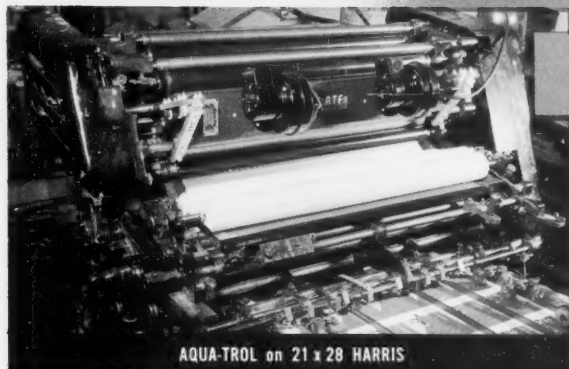
## Pressmen's Paradise



AQUA-TROL on ATF CHIEF 22

### moisture-free ink

Many pressmen across the country are proclaiming Aqua-Trol the "missing link" in the offset process. Aqua-Trol is the practical, proven answer to one of the most dreaded variables in the offset printing process—*control of moisture in lithographic inks.*



AQUA-TROL on 21 x 28 HARRIS

### strengthens color

Black ink prints jet black . . . colors print strong, bright and consistent throughout press run. Adjustment of ink and water controls are less critical and very seldom need attention after run is started. Color is maintained during reloading by allowing the press to idle with only the ink fountain shut off.

Better, more profitable printing from the widest line of processes . . .

GRAVURE . . . LETTERPRESS . . . OFFSET

AMERICAN TYPE FOUNDERS — 200 ELMORA AVENUE, ELIZABETH, N. J.  
A Subsidiary of Daystrom, Inc.

**ATF**

**AQUA-TROL**

See other side for more advantages . . .



# AQUA-TROL

STRENGTHENS COLOR

EXTENDS PLATE LIFE

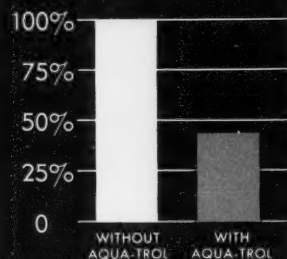
REDUCES SPOILAGE

SPEEDS INK DRYING

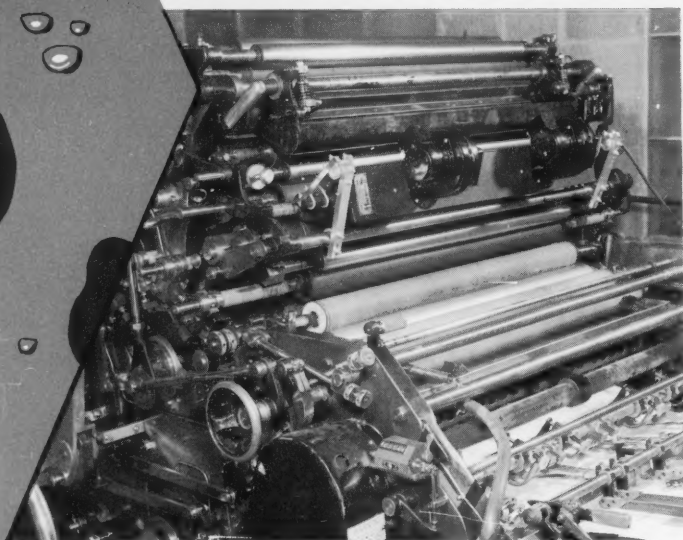
INCREASES PROFITS

EASY TO INSTALL

## MOISTURE CONTENT



*The answer to all  
press problems due to  
ink and water balance*



AQUA-TROL on ATF-MANN L-136

Every pressman knows that *some* water from a plate surface will be transferred into the inking system. He also knows the *amount* of moisture will be largely dependent upon *his ability* to maintain a good balance between water and ink and that consistent good quality will demand his constant attention. Aqua-Trol relieves this critical problem by simply removing excess moisture from the ink at the proper place in the inking system with a controlled method of evaporation.

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PLEASE SEND AQUA-TROL LITERATURE AT ONCE TO:

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MAKE AND MODEL OF PRESS

COMPANY

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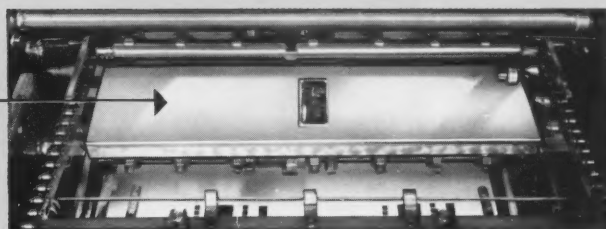
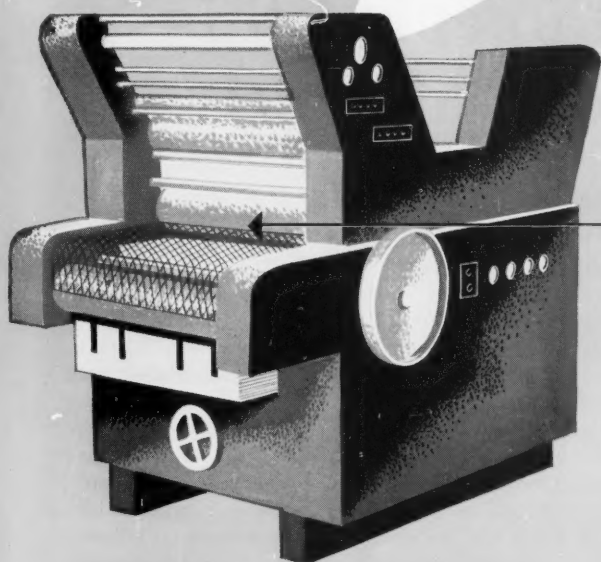
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NOW OXY-DRY SPRAYERS ARE

AVAILABLE TO FIT ALL SMALL

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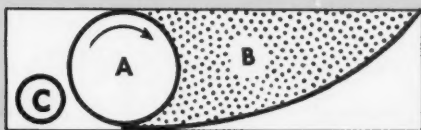
REPEAT 17 x 22 OXY-DRY SPRAYERS



**OXY-DRY**  
SPRAYER

- Uniform offset prevention on all types of work.
- Metered powder control.
- Eliminates static electricity from sheets.
- Permits full level press loads.
- Self contained, self powered.
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### HOW OXY-DRY SPRAYER OPERATES



As microscopically etched chromium cylinder A revolves, Oxy-Dry anti-offset powder B is distributed past electronic tube C receiving 10,000 volt positive charge that causes powder to bond instantly to press sheets at any speed. Static electricity (negative charge) on paper is instantly dissipated. Cylinder revolution speed controlled by metered setting of self powered OXY-DRY sprayer motor and gear-box.

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For the first time you can have the famous OXY-DRY dry-sprayer for presses as small as 17" x 22". It's new! It's here! It's perfected! For operators of all offset presses from 17" x 22" on up this means increased production, lower costs, improved work and much less maintenance and supply cost. For complete details send in coupon below, or write to our Chicago office today.

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320 So. Marshfield Ave. • Chicago 12, Illinois, Dept. ML  
Please send information to me about the new small press OXY-DRY sprayer units.

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Company \_\_\_\_\_  
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Specific Details Wanted for the Following Press(es) \_\_\_\_\_  
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It's your ATF man's business to know a wider line of equipment than other printing press representatives. Letterpress, offset, gravure—sheet-fed or web-fed—he handles them all. Composing room, press room, bindery, offset and miscellaneous equipment, too.

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# CRESCENT Chuckles



*"This stuff is all  
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INKS FOR FLEXOGRAPHY • LETTERPRESS • LITHOGRAPHY • ROTOGRAVURE

## Trade Events

Printing Week, January 16-22, 1955. Everywhere.

National Assn. of Litho Clubs, annual convention, May 6 and 7, Schroeder Hotel, Milwaukee.

Technical Assn. of the Graphic Arts, annual meeting, Boston, May 9-11, 1955, Somerset Hotel.

Research & Engineering Council of the Graphic Arts Industry, annual meeting, Parker House, Boston, May 11-13.

Lithographers National Assn., annual convention, June 20-23, Lake Placid Club, Lake Placid, N. Y.

International Assn. of Printing House Craftsmen, annual convention, August 7-10, Netherland Plaza Hotel, Cincinnati.

National Assn. of Photo-Lithographers, annual convention and exhibits, September 21-24, Statler Hotel, Cleveland.

Packaging conference and exhibition, April 18-21, Chicago. Conference at Palmer House; exhibition at Chicago Amphitheatre. American Management Assn.

Southern Graphic Arts Assn., annual convention and exhibit, May 26-27, Hot Springs, Ark.

## Litho Schools

CANADA—Ryerson Institute of Technology, School of Graphic Arts, 50 Gould St., Toronto, Ont., Canada.

CHICAGO—Chicago Lithographic Institute, Glessner House, 1800 S. Prairie Ave., Chicago 16, Ill.

CINCINNATI—Ohio Mechanics Institute, Cincinnati, Ohio.

LOS ANGELES—Los Angeles Trade Technical Junior College, 1646 S. Olive St., Los Angeles 15, Calif.

MINNEAPOLIS—Dunwoody Industrial Institute, 818 Wayzata Blvd., Minneapolis 3, Minn.

NASHVILLE—Southern School of Printing, 1514 South St., Nashville, Tenn.

NEW YORK—New York Trade School, Lithographic Department, 312 East 67 St., New York, N. Y.

OKLAHOMA—Oklahoma A & M Technical School, Graphic Arts Dept., Okmulgee, Okla.

ROCHESTER—Rochester Institute of Technology, Dept. of Publishing & Printing, 65 Plymouth Ave., South Rochester 8, N. Y.

PHILADELPHIA—Murrell Dobbins Vocational School, 22nd and Lehigh, Philadelphia, Pa.

PITTSBURGH—Carnegie Institute of Technology, Dept. of Printing Administration, Pittsburgh.

SAN FRANCISCO—City College of San Francisco, Ocean and Phelan Aves., Graphic Arts Department.

ST. LOUIS—David Ranken, Jr. School of Mechanical Trades, 4431 Finney St., St. Louis 8, Mo.

WEST VIRGINIA—W. Va. Institute of Technology, Montgomery, W. Va.

## Trade Directory

Lithographic Tech. Foundation  
Wade E. Griswold, Exec. Dir.  
131 East 39 St., New York 16, N. Y.

National Association of Photo-Lithographers  
Walter E. Soderstrom, Exec. V. P.  
317 West 45 St., New York 36, N. Y.

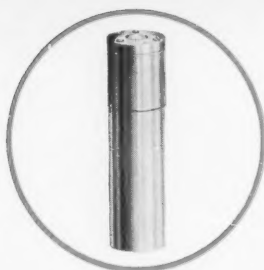
Lithographers National Association  
W. Floyd Maxwell, Exec. Dir.  
420 Lexington Ave., New York 17, N. Y.

National Assn. of Litho Clubs  
Frank H. Mortimer, Sec'y.  
5917 33rd St., N. W.  
Washington 15, D. C.

Printing Industry of America  
James R. Brackett, Gen. Mgr.  
719 15th St., N. W. Washington 5, D. C.

International Assn. of Printing House Craftsmen  
P. E. Oldt, Exec. Sec'y.  
307 E. Fourth St., Cincinnati 2.





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MODERN LITHOGRAPHY, January, 1955





"16 years' experience with Du Pont 'Photolith' has convinced us of its top performance in our plant," explains Francis X. Martocci. "It's easy to handle, our dot etchers find it ideal for their work, and it's fast in the camera. We've just never been able to find a film that combines speed and photographic quality the way 'Photolith' does."

## "To keep 7 presses running full time—we depend on the uniformity and etching qualities of 'Photolith,'"

*says Francis X. Martocci, Treasurer and Plant Manager, Industrial Lithographic Company, Brooklyn, New York*



"Reduction of a  $\frac{3}{4}$  dot to  $\frac{1}{4}$ , or a light  $\frac{1}{2}$  to  $\frac{1}{8}$ , doesn't gray the tone of 'Photolith'" says dot etcher Joseph Agulnick. "And because of the heavier emulsion of 'Photolith,' I can etch deep into its thickness without damaging it. The longer tone range of 'Photolith' will take a lot of reduction."



As Chief Photographer, Daniel Saullo is sold on the way the uniform qualities of "Photolith" lithographic film cut reshooting to a minimum. Says Mr. Saullo, "Photolith" doesn't buckle or curl while drying. Floats in the developer, too—a small but important point."



Art Director James Castellano (seated) and Plant Superintendent Thomas Incantulo look over a job with Du Pont Technical Representative "Pete" Figgatt. "Pete" supplies quick service on technical problems—still another reason why Industrial banks on Du Pont.

**SPECIFY DU PONT PHOTOLITH LITHOGRAPHIC FILM**



BETTER THINGS FOR BETTER LIVING  
... THROUGH CHEMISTRY



# Editorials

SOME times the work of a trade association is dramatic. An exceptional convention speaker, a prompt bulletin to members advising them of a new government regulation, or an especially helpful booklet, for example.

Other times trade groups work in more subtle, less dramatic ways. Take the case of LNA and the Railway Express rates. It is an example of persistence and hard work on the part of the Lithographers National Association to restore more equitable tariffs for certain types of printed matter. Success of the drive represents substantial savings for LNA's members and lithographers in general.

Back in 1952 A. A. Wuchterl, Gugler Lithographic Co., protested withdrawal of Railway Express shipping rates at a hearing before the Interstate Commerce Commission in Chicago. LNA alerted its members and others who had a stake in the rates to hold the line, but the ICC granted rate increases at a final hearing in New York.

That didn't stop the association. The rebuff in fact, was responsible for formation of the group's transportation committee, which has carried on extended negotiations with Railway Express officials during the past two years.

At the year's end, LNA got its reward—Railway Express announced decreased rates on certain types of printed advertising matter, with savings up to 20 per cent in some cases. (See news article in December issue for details.)

LNA, its transportation committee, headed by H. F. C. Brown, of Western Printing & Lithographing Co., and all others who helped demonstrate to Railway Express the advisability of reducing shipping rates, deserve credit from lithographers everywhere. The case is an excellent example of the re-

sults lithographers can expect when they channel their efforts through a trade association to give greater impact and prestige to the drive.

GRAPHIC arts organizations have been urging their members for several years to use "self-advertising" to promote their services to the potential customer. It has been ironic that printers and lithographers, who turn out an enormous quantity of advertising matter for others each year should have been so lax in blowing their own horns.

The self-advertising competitions the last few years have done much to remedy this situation and many printers are doing an imaginative job of showing printing buyers what they have to offer in the way of type, equipment and special services.

But even a bigger help—and sort of a grand-scale self-advertising program—is the annual Printing Week celebration.

Almost everything has a day or a week set aside to commemorate it anymore, but none deserves it more than the printing and lithographing industry, which not only performs valuable services but is one of the vital parts of any democracy.

As Printing Week approaches this year, plans indicate that it will be bigger and will be celebrated in a more diversified way than ever before. More than 140 cities in the United States and Canada will take part, with speeches, displays, banquets, radio and TV programs, school programs and dozens of other activities on the various agendas. It looks like printers and lithographers are out to show off the industry in a really dramatic way.



# When You Run 'em again—It Pays

*By P. R. Russell*

The Parthenon Press, Nashville



**T**HE next time business gets dull, go to the nearest plate storage rack and begin checking plates on it for possible reprinting. If the plates for office forms, stationery, promotional folders, blotters, and other items of commercial work of a similar type are kept separate from others—and they usually are—they would be a good place to begin. The results of your checking may be surprising.

Recently a small commercial printer had his workmen check through stored type in his composing room. Samples with the jobs were examined for possible reprinting and all jobs that were "dead" (no possibility of reprinting) were marked "killed" and the execution carried out without returning the job to storage. Jobs found that might be sold to customers for reprinting were proofed.

Checking office records, the sales-minded executive prepared memos on each of the jobs that had been proofed, and the next day he went out and sold the biggest day's business in years. Yes, and he plans to keep

this up from now on. It stimulated sales wonderfully at a slow time.

The same procedure will work for offset in many cases. Of course, in most cases it would be impractical to prove up these jobs as in the case of letterpress forms. However, there would be many cases where small plates could be proved and the cost might well turn out to be a profitable investment.

"There is no question that there are many jobs on my offset plate storage rack that could be sold for reprint if we followed up as we should," admitted one lithographer, concluding: "We are just missing a mighty good bet, but why keep on missing it?" And then he went right to work taking an inventory of all the plates in his storage.

The photo shows small plate racks in service in the offset department of The Parthenon Press, Nashville. Probably 90 percent of all the plates on racks like this (capable of holding up to a thousand plates and easily accessible for checking) are of the category of stationery, office forms,

promotional folders, blotters, etc., all very essential to the customers who gave the original orders and all No. 1 "repeat" prospects. In them are good sales possibilities, but worthless if the printer does not take advantage of them.

Take a blotter job for example. The same design, the same copy, the same plates on your rack can be used again and again. Colors can be varied in an almost infinite number of combinations. Along with this there also can be a switch in color of stock to add to possible varieties.

"Say it and keep on saying it" is the basic principle in all advertising.

This principle works in favor of the advertising printer in selling reprints. Changes in color of ink and stock are the "gimmicks" that entice the customer to read the same message again and again.

The same changes of color of ink or of stock, or both, can be used for advertising and promotional folders, etc. These changes are effective in making a reprint fresh and attractive. In case several color proofs are made



for the original printing of any item (some customers may require proofs in four or five, or even more, colors or combinations of colors), these should be retained for possible future use for reprints and can be used as sales aids when soliciting for reprints. However, the customer himself may call for an entirely new and different color or combination of colors for a reprint of some item that has proved very effective in his selling.

#### Constant Followups

One lithographer and his sales staff maintained the practice of making constant follow-up inquiries about the effectiveness of the advertising pieces

that they sold. If a folder went across in a big way, they knew about it. And if one of their "masterpieces" proved a "dud" they also knew it. This information was, of course, invaluable in soliciting reprints, and they were often able to take an original "dud" and rework it, as to color or colors of ink and stock, and make something effective out of it. The lithographer is at an advantage when he maintains a sufficient follow-up system to know what results the customer gets with his lithography. Many other manufacturers do such follow-up work. No lithographer, or other manufacturer, can stay in

business very long on "one-time" sales.

Sometimes a complete new fold for a promotional piece is possible as a further means of making something old look like new. Maybe you can print the sheet, using the same plates, and then change the folding with good effect. Maybe a "short" or "off" fold will give it a fresh and more effective look.

All of these possible angles should be carefully studied before you go on your "reprint selling tour." After you get to the customer's office it will be too late to think through on these things. The evident work that  
(Continued on Page 113)

A carbon copy of original job instructions will aid sales department in digging up re-run possibilities among plates on file.

Date Received _____ Delivery Date _____		INSTRUCTOR		Job No. _____ Customers No. _____		
DESCRIPTION	For _____ Address _____					
	Quantity _____ Description _____					
COMPOSITION	Style of Type _____ Measure _____					
	Page Length _____ Leaded or Solid _____ High or Low _____					
	Running Head _____					
	Folio _____ No. pages _____ Margins _____					
	Flat Folded Page } Size Trimmed _____ in. wide x _____ in. high Lockup _____ pages on sheet					
	Proof to be read by _____ Matter to go to _____					
	Proof promised _____ Delivery Date _____					
	Operator _____ Date Given Out _____					
	Proof to _____ Electros _____ Mats _____					
	Remarks _____					
PLATES	Sq. in. _____					
	START FINISH DATE COMPLETED					
STOCK	Reams { _____ } Sheets { _____ } _____ lbs.					
	Reams { _____ } Sheets { _____ } _____ lbs.					
	Sheets _____ ply _____					
	Envelopes _____ lbs.					
Remarks _____					START FINISH DATE COMPLETED	
JOB PRESS	Ink _____					START FINISH
	Number of Forms _____					DATE COMPLETED
PRESS	Ink _____					START FINISH
	Number of Forms _____ No. Pages _____					DATE COMPLETED
BINDERY	<input type="checkbox"/> Fold <input type="checkbox"/> Saddle Stitch <input type="checkbox"/> Side Stitch <input type="checkbox"/> Sew <input type="checkbox"/> Trim _____					
	Quantity Completed _____					START FINISH DATE COMPLETED
	Delivered to _____					
Via Frt. <input type="checkbox"/> Collect <input type="checkbox"/> _____						





Just a sample of some of the colorful record jackets being done by offset at RCA Victor, Capitol and Columbia record companies are shown on opposite page.

## And The Jackets Come Out Litho

**C**APITAL Records Co. wanted to print a long playing record envelope showing a fine screen picture of an opera house.

R.C.A. Victor's art department planned some four-color record jackets for its mood music series and a special soft paper for a cover showing pianist Artur Rubenstein.

Columbia Records was scheduling an LP jacket using large solid coverages of several colors.

All three record companies chose lithography for the jobs. They are typical examples of decisions which face printing buyers at record companies every week, sometimes every day. Anyone who has seen the recent issues of long playing and 45 r.p.m. phonograph records in store windows or advertisements, knows that they represent a big investment in art work and printing.

A tremendous increase when compared with those drab cardboard albums used for packaging the conventional 78 r.p.m. records back in the pre-LP days before 1946.

Offset printers have come in for a share of this printing business in the last eight years. Some record companies, because of the nature of the copy used, lean heavily toward offset. Others use letterpress most of the time, with an occasional job done by litho. In any case, lithographers throughout the country have

become aware of a major field in which to sell a lot of high quality color work.

At Capital Records, for instance, Robert Lounds, who buys printing, says he uses offset 95 percent of the time for record jackets.

"We were one of the earliest record companies to use a four-color photo on record covers," he asserted, adding that these jobs always are done by offset.

"We have standardized on the three process colors and black, and they work so well we use them on a majority of our jackets," Mr. Lounds stated.

"Often our printers can gang our color work to make it more economical," he said. Mr. Lounds said he buys offset printing from Western Printing & Lithographing Co., Wickersham Press and American Color-type. Four days delivery is the tightest schedule ever requested of a lithographer, he said, and he usually tries to allow 30 days when possible.

In the job involving the opera house picture, Mr. Lounds explained, he chose offset because he could use a 133 line screen. If done by letterpress, a 100 line screen engraving would have been required, rendering a much coarser product.

One and two color presses are used by the lithographers, the buyer stated, with runs of 2,000 to 25,000, depending on the popularity of a given piece of music. Lately, he said, his company has been using lami-

nated covers more and more; otherwise the paper is varnished.

At Victor, where the mood music series is very popular, four-color offset is used for these jackets. In other cases, where special antique effects are desired, or where a soft paper is used (such as in the Rubenstein cover), offset is selected.

However, R. P. Wetherald, printing buyer, stated that letterpress still accounts for 80-90 percent of the printing business at the company.

A chain reaction, involving the effects of packaging on merchandising, has resulted in choosing offset for some work, he said. For instance, Victor found that pictures of dreamy looking girls in lush settings helped sell the mood music series. The company decided that a four-color photograph was an ideal way to show the girls off to best advantage, and offset was the logical choice for this work.

Runs of 5,000 to 25,000 are the rule at Victor, with an occasional run of 100,000 for a sure-fire selection. Lithographers getting a share of the Victor business include Harrison Arts Advertising, Wickersham Press, Ivy Hill Press, American Color-type, Western Printing Co., Winson Associates, Samuel Collins, Offset Reproduction and several others.

At Columbia Records, four-color process is the exception rather than the rule, with emphasis on three-color work. Buyer Arthur Extrand reported that he uses offset frequently

(Continued on Page 113)



90 5L-127 DONIZETTI

LUCIA DI LAMMERMOOR

Lily Pons • Richard Tucker

Frank Guarnera  
Thelma Voipka  
Thomas Hayward  
James Macracken  
Norman Scott

Chorus conducted by the Chorus and  
Orchestra of The Metropolitan Opera Association  
Karl Kadel, Chorus Master

COLUMBIA MASTERWORKS

LP

CONCERTO IN D MAJOR  
FOR VIOLIN AND ORCHESTRA OP. 77  
NATHAN MILSTEIN  
VIOLIN

Capitol

STEREO

MUSIC RESEARCH  
RELS-5012

And Away We Go!

with  
JACKIE GLEASON

Capitol

Music for Daydreaming

THE  
MELACHRINO  
ORCHESTRA  
conducted by  
George Melachrino

A "New Orthophonic" High Fidelity Recording

RCA VICTOR  
LM-1817  
RED SEAL RECORDS

OFFENBACH  
GAÎTÉ PARISIENNE  
MEYERBEER  
LES PATINEURS

BOSTON POPS ORCHESTRA

mas at Liberace's

LP





# Care and Use of

## Litho Blankets

*By B. P. Nilles, President, Rapid Roller Co.*

**W**ITH the ever changing picture in lithographic inks, with the arrival of novel printing plates, with the increasing use of coated paper and with new methods and press designs in offset printing, the blanket manufacturer, through patient and systematic research, has been able to keep pace and serve the lithograph industry with products that will stand up under the most difficult conditions, and give the lithographer longer and better service.

The more necessary it becomes to select the blanket for a specific ink and job, the more important it is that a commodity, so vital to the industry, be treated and used correctly.

This is best done by giving the blanket manufacturer a picture of the job desired, a description of the type of stock and plates used and samples of inks made available, so he can select the best blanket material at his disposal. We must realize, that one blanket will not work equally well under all conditions and with all inks. For instance, a blanket that is best with linseed oil inks, does not work as satisfactorily with fast

drying ink; on the other hand, blankets that are absolutely necessary when fast drying synthetic inks are used, are often not quite as good in printing quality with linseed oil base inks.

Before discussing storing, mounting and cleaning of blankets it would be best to describe briefly their construction and manufacture. A lithographic blanket consists of two, three or four plies of fabric, laminated by means of thin layers of rubber. The laminated structure is covered with approximately .020" of synthetic rubber so that the total thickness of the blanket is in the vicinity of .055", .065" or .075" respectively, depending on the number of fabric plies used. The fabric is made from long staple domestic and Egyptian cotton and woven to strict specifications set up by the blanket manufacturer. It is carefully treated for minimum stretch so that the finished blanket does not stretch more than two percent.

The top rubber surface, most important part of the blanket, is made by applying to the laminated structure a very large number of thin coats of cement of a synthetic rubber compound. This slow buildup of the rubber surface is necessary to insure a smooth and solid surface. The blanket is then festooned to permit

the last traces of solvent to evaporate before vulcanization.

Before the last war nearly all blankets were made from natural rubber. At that time even the linseed oil inks would emboss or swell them, limiting their life and usefulness. Moreover, their surface was more sensitive to oxidation. The consequences were glazed or tacky blankets, something the lithographer had to take in his stride. Today, mostly synthetic rubbers are employed that are not affected by linseed oil at all, and if compounded properly, will stand up well in the modern fast drying and gloss inks. However, even now the use of driers in inks should be reduced to the necessary minimum. Inks that leave a layer of dried varnish on the blanket are one of the main causes for blanket glazing.

### **Mounting and Storing**

The best constructed blanket will not perform satisfactorily if it is not used and serviced properly. First, it must be cut perfectly square, the bars must be put on parallel to each other and perpendicular to the blanket and tightened uniformly across the blanket. This is necessary to avoid "bowing in", which in many cases can be traced back to uneven tightening of the bolts and to in-



exact cutting of the blanket.

It is virtually impossible to tear a blanket if it is mounted correctly. On the average the tensile strength of a blanket is 400 lbs. per lineal inch, which means it would take a pull of about 15 tons to tear a blanket 55 x 77". Care also has to be taken that the blanket is not creased or pinched during handling, for any damage inflicted to the surface is irreparable. The blankets should be packed on the press just enough to provide a kiss impression or a printing pressure not exceeding .004". Too much pressure will enhance embossing and engraving of the blanket and impede the printing quality.

Blankets should be stored in dark, cool places. They should be placed rubber to rubber. Although synthetic rubber is not nearly as much affected by heat and light as natural rubber, and although protective materials called anti-oxidants are incorporated in every rubber compound, blankets exposed to light and/or heat will eventually become glazy and slick and lose their ink receptivity.

#### **Washes**

Ink should never be allowed to dry on the blanket. It should be washed regularly, especially when the press is stopped for any length of time. The selection of the proper wash is of paramount importance. As a matter of fact, most pressmen realize consideration of price must be secondary because a poor wash will not only cause the disintegration of the blankets, but will be detrimental to high quality work.

We would consider an ideal wash a material that removes ink as easily as possible, yet does not affect the rubber surface. It should be a solvent that is not too low and not too high boiling. Too volatile washes make the cleaning operation difficult because they evaporate before they remove the ink. Too high boiling materials stay in the blanket and even if the cleaning operation of the blanket is relatively short, swelling of the blanket becomes more or less permanent and will result in increased printing pressure and, due to the softened rubber surface, to a

mushy print. For this reason a petroleum distillate that boils between 190 and 265°F. is recommended. Its rate of evaporation is neither too slow nor too fast and it passes the underwriter's inspection. Such a solvent if applied to paper dries completely within one minute and without leaving a greasy spot.

Some shops use plain white gasoline as a blanket wash. This is not advisable, because not only does the composition of gasoline vary with the seasons; its boiling range is also both too low and too high. An average gasoline boils between 88° and 419°F, which is definitely too volatile and yet will leave a greasy spot because of the high boiling point at the upper end of the range. We also must remember that this material will have a flash point of -30° or -40°F.

Petroleum solvents such as mineral spirits or kerosene should be avoided because they are too high boiling and will cause swelling of the blanket.

Other types of solvents such as coal tar solvents, i.e., benzol, toluene or xylene; ketones; esters; chlorinated solvents, such as carbon tetrachloride; carbon disulfide; turpentine and pine oil should be avoided completely. They affect the blanket surface very adversely and if used to a great extent can cause disintegration of the rubber. In addition, turpentine and pine oil will enhance the oxidation of the rubber, resulting in tackiness or glaze.

Generally, the pressman should apply the wash carefully and take precaution that the solvent is kept as much as possible from the edges of the blanket. A wash that is permitted to seep between the layers may eventually cause separation of the plies of the blanket.

Occasionally it will be necessary to resort to more drastic means to recondition a blanket where inks were permitted to dry and where a glaze has developed.

#### **Glaze**

Generally, glaze is formed by dried varnish, by oxidation of the rubber, by dried gum and any coating coming off the paper or by a combination

of several of these factors. To remove this glaze, the blanket will have to be taken off the cylinder and scrubbed with pumice and solvent and for the removal of the dried gum, with pumice and water. The easiest way is to clean the surface with a three to five percent lye wash. The latter is either a solution of four ounces of lye and one gallon of water or a commercially available lye wash.

In both cases the pressman should protect his hands and face, and care has to be taken to keep the lye off the fabric base. This treatment of the blanket should be followed by a thorough rinse with water and then after drying by an application of the regular wash. The blanket should then be permitted to hang for a week or so. This method of resting the blanket periodically will prove very beneficial.

For the sake of expediency, commercial glaze removers may be used instead of the lye wash. In this case the blanket won't have to be taken off the cylinder. However, it has to be remembered that some of these washes contain strong solvents which may be deleterious to the blanket if used too frequently.

#### **Patching**

Sometimes as a consequence of a smash-up, a small hole develops in the blanket that otherwise is still in perfect condition. Gutta percha, the more brittle cousin of natural rubber, becomes plastic under heat and can be applied hot with a knife or spatula to the hole. This is not an ideal procedure because the patch will swell in ink and wash, however, it might help to get out more mileage from an otherwise unuseable blanket.

By following these precautions and by selecting the proper blanket for the particular inks and jobs, the blankets of today will give impressions far in excess of those received in the past. This shows the progress the blanket manufacturers have made in keeping pace with the advancement in the lithographic industry. But research and experimentation are necessary because the perfect blanket of today may become obsolete tomorrow.★★





John Renzulli (r.) accepts second place award in Nekoosa contest for his Famous Artists School letterhead (see No. 1 at right). Mr. Renzulli is head of the printing department at the Westport, Conn. school. Glenn Booton, (l.) of Nekoosa's New York sales office, congratulates him along with William Crouch, salesman for Equity Paper Co.

## Offset Gives Assist to Letterhead Winners

**S**OME really creative lithography was one of the important results of a Nekoosa-Edwards Paper Co. letterhead contest sponsored by the company last fall.

Cash prizes totaling \$14,000 were the stimulants for many companies throughout the country to get together with their lithographers in designing top-flight letterhead designs, many of them in several colors.

Nekoosa reports more than 300 entries were received in the contest, which it intends to repeat this year, with a total of 236 cash prizes awarded to 187 printers in all parts of the United States.

A four-color, complete business stationery plan, of contemporary design, produced by L. W. Obenchain Co., won first prize of \$250 for Ehret Engraving Co., Denver. The job included the firm's letterhead as well as invoicing and statement forms, labels and envelopes. A prize of \$25 went to the printer.

A letterhead showing famous artists was a natural for Famous Artists Printing Course, Westport, Conn. The

two-color design, personalized by the photos of artists on the school's faculty, was awarded second place prize of \$200.

Third prize winner was Centennial Press, Indianapolis, which entered its own letterhead, also a two-color job. Winners were chosen on the basis of design, conception, treatment and finally mechanical perfection of reproduction.

Nekoosa stated that "a characteristic in common with all three winners was a crisp, simplicity of layout, containing all the necessary information about the company."

The Wisconsin paper company explained that the contest was aimed at emphasizing the importance of distinctive, smart-looking letterheads in today's business world. In addition to the selection of three national winners, each of the company's 130 paper merchants conducted local contests for the printers and lithographers they serve, thus giving all a chance to win. Some of the lithographed winners are shown on the facing page.★★

1. John Renzulli, Famous Artists Inc., Westport, Conn.
2. L. W. Byrnes, L. W. Byrnes Co., Chicago.
3. C. R. Lane, Lane Advertising Co., Topeka, Kan.
4. Phil Coleman, Coleman Press, Boston.
5. James White, McCullers Press, Dallas.
6. Vic Campbell, Olsen Publishing Co., Milwaukee.
7. R. H. Stublely, Stublely Printing Co., Knoxville, Tenn.
8. Roy Sobolik, A & R Printers, Berwyn, Ill.
9. Ilen Iwalini, Associated Graphic Arts, Compton, Cal.
10. Marshall Printing Co., Marshalltown, Ia.
11. Frank Fey, Fey Publishing Co., Wisconsin Rapids, Wis.
12. William Wemyss, Lithographic Press, Colorado Springs, Colo.





GUIDING FACULTY: Ben Shahn Stuart Davis Mark Rothko David Eugene Smith Arnold D'Amico Robert Rauschenberg Hans Hofmann Willem de Kooning Piet Mondrian Jackson Pollock

FAMOUS ARTISTS *Painting* COURSE  
WESTPORT, CONNECTICUT

DUPLICATOR PAPER COMPANY  
50 CLARK AT 176 STREET  
CHICAGO 10, ILLINOIS  
TELEPHONE VICTORY 2-1300

1

2

*Cane*  
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415 TOPEKA BLVD. PHONE 4-6320 TOPEKA, KANSAS

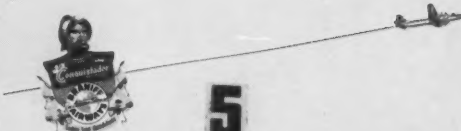
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3

4



5

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6

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8



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9



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10  
1404 McCLELLA

11

*the intelligent* MEAD *system, rapid, service*

TAMA MUNRO & ASSOCIATES COLORADO SPRING  
620 NORTH TEJO STREET design and const

12



**I**N Princeton, N. J., there's a small lithographic plant that looks like a miniature version of what the well equipped litho shop should be. A visitor is impressed by the efficiency of the setup, the small, but well laid out plant, the presses with special attachments and the neatly stacked shelves and bins.

The shop, known as Princeton Polychrome Press, Inc., is small, but it's doing a very special job: printing full-color jobs at from one-half to one-quarter the cost of a conventional litho house, for customers who normally wouldn't be able to afford color on their printing jobs.

Despite the favorable cost factor, the owners of Princeton Polychrome don't think they are taking business away from conventional black and white and color lithographers. On the contrary, they are convinced that their process is opening a new market for color lithography among persons who couldn't afford four-color before. In addition, according to David O. Johnson, vice president, many of the jobs handled by the company represent work that was not previously printed in any form.

The development behind the Princeton enterprise was the Eastman Kodak Three-Color Photomechanical System. Much publicity has been given this simplified system but Princeton Polychrome is the first lithographer to set up specifically to do only this type of color printing.

Mr. Johnson, himself an alumnus of Eastman, having served in the graphic arts sales division in Rochester, decided to join George A. Cameron Jr., last January in a commercial business based on the three-color process. Mr. Cameron, who had served with Microtronics Inc., manufacturers of precision photographic and microfilm equipment, now heads the company, with John F. Bliss as treasurer.

The men sold their first short-run three-color job in May, 1954 and business has been so good since then that five dealers in Boston, New York and Philadelphia have been set up.

Mr. Johnson emphasizes the fact that the simplified system is applicable mainly to short runs (500-

**For customers with low budgets,  
Princeton Polychrome finds a market for**

## 3-Color Offset



10,000) for economies are most apparent where the relationship of plate cost to press time is high. For longer runs, the initial plate cost of conventional methods is satisfactorily absorbed by the greater number of impressions.

Furthermore, there can be no hand color correction if the system is to be economic. "We cannot improve on original copy, but we can produce pleasing results from pleasing originals," Mr. Johnson stated.

At the base of the operation is a Microtronics Photocolor projector, which handles 35mm. to 4 x 5 color transparencies. This unit is housed in the company's small darkroom at 11 Witherspoon St. Three separation negatives, using the single masking technique developed at Eastman, are used, as compared with 12 or more in regular lithography. Kodak Grey Contact Screens are used with the transparencies. To make definition sharper, 150 and 266 line screens are used.

One of the most important features of the whole operation, according to Mr. Johnson, is a mechanical pin registration system which guarantees accurate register from start to finish. The pins are used on the projector, the negatives, the plates (3-M) and on the press itself.

"We have saved one-half to three-quarters of the normal time involved in getting the plate ready and on

the press by the pin system," Mr. Johnson declared. He said the company adapted the Kodak Matrix Film Punch for the pin registration setup.

In the well-organized printing plant at 8 Charleton St., four Davidson offset presses are used, including three No. 251 and one No. 233.

Another of the modern devices in the shop is an instrument used to measure the density of transparencies, separation negatives and color on the sheet.

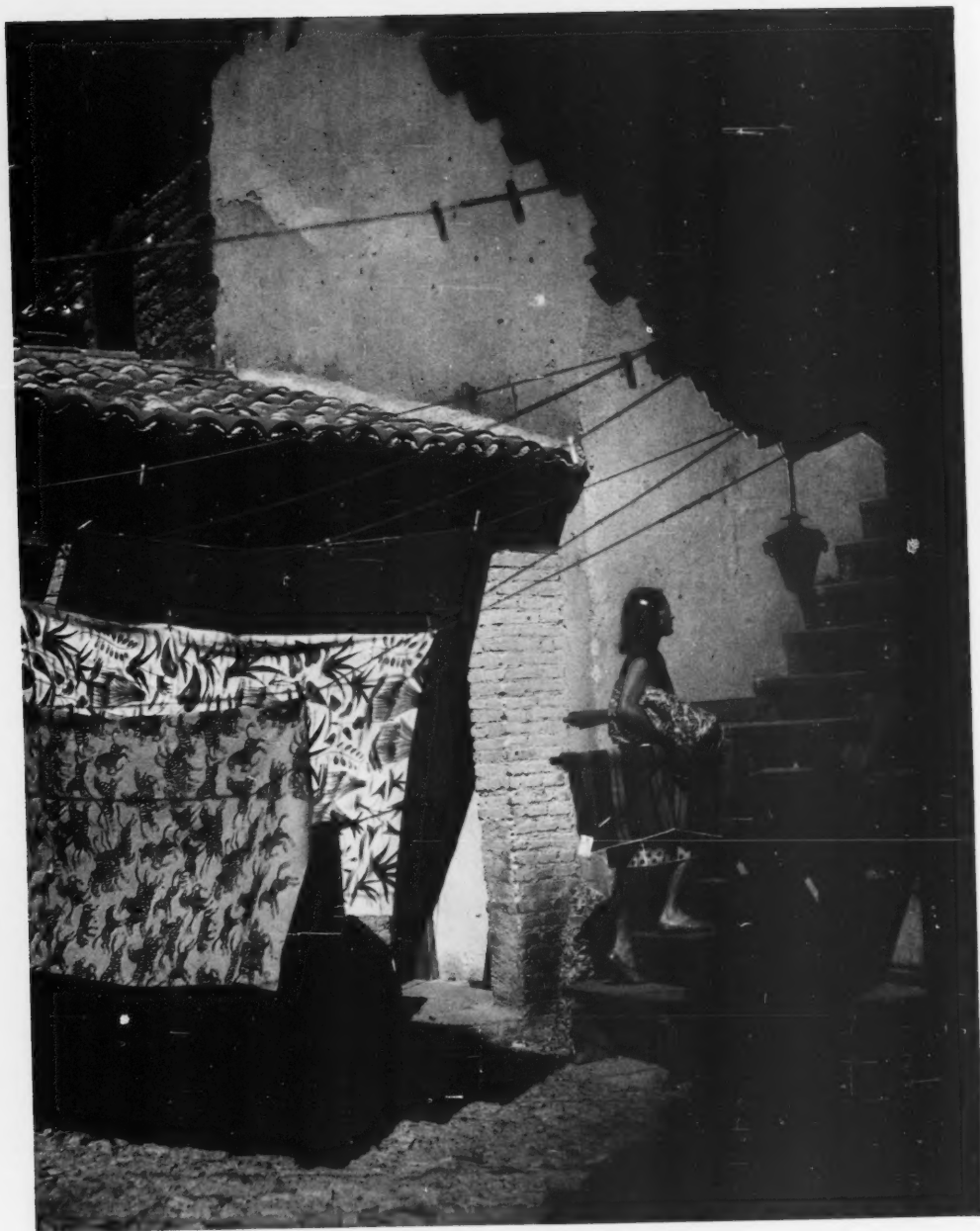
The magenta, cyan and yellow used in the process are specially compounded to match the three dye colors used in color transparencies, according to the vice president. He listed Pope and Grey, Fuchs and Lang and Braden-Sutphin as the companies supplying these inks. Coated stock is used for most jobs, of 8½ x 11 or 11 x 17 size. Plate size is 10 x 16 or 16 x 20.

Eleven persons are employed at Princeton Polychrome, including five pressmen.

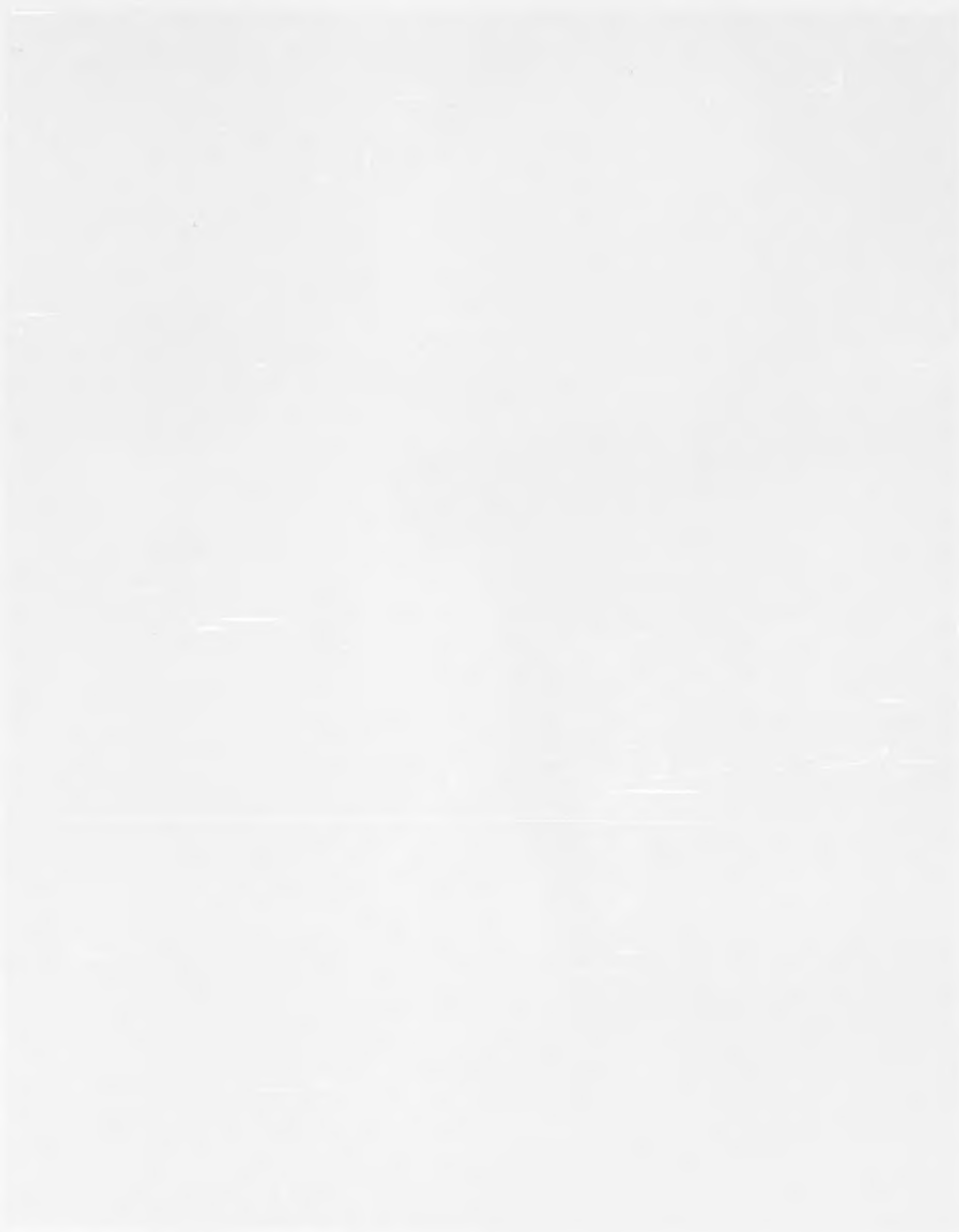
The advantages to the conventional lithographer in adding the three-color system to his shop are to be found where he is printing long runs of jobs that include many color subjects, such as seed catalogs, in which case total cost would reflect a big savings.

The accompanying insert is a typical example of work produced at Princeton by the Polychrome three-color system.★★











The yearly gross is in the millions,  
but this lithographer declares . . .



Russell J. Leander, president,  
Chicago Show Printing Co.

## "We Don't Sell Printing"

By H. H. Slawson  
Chicago Correspondent

**C**HICAGO Show Printing Co. has a complete lithographic plant for production of its speciality, point-of-purchase displays, yet the company does not sell printing.

That, at least, is the assertion of young Robert Leander, general manager of the 52-year-old Chicago company's printing division.

"We sell ideas and with us printing is just a means to an end, he explained. "Our salesmen are not just salesmen of printing, they're merchandising experts. Most of them wouldn't know offset paper from enamel stock. And some of them know more about motors and means for animating displays than they will ever know about deep etch or things like that."

Mr. Leander was interviewed in the block long building housing the Chicago company at 2635 N. Kildare Ave., which contains complete litho facilities, including seven offset presses, a camera and a platemaking department. Supplementing this is equipment for letterpress, silk screen, molded plastic and bindery operations. Products of the plant are distributed nationally.

### **There's No Business . . .**

It seemed obvious during the conversation with Mr. Leander that the company lives up to its claim, made in a recent *Fortune* advertisement,

that "There's no business like Chicago Show Printing."

Continuing his discussion of customers needs, Mr. Leander said that what his salesmen look for "is some way to adapt point-of-sale displays to the prospective customer's business.

"They study his operation, learn what his merchandising problems are, then show him how dynamic point-of-sale displays could help him do a better job. After the idea has been perfected and accepted, the printing needed to give it substance is designed by our artists, and prototypes are built by our engineers who tailor everything to fit the specific order. What we give our customers is really a package deal."

Convention speakers have long emphasized the importance of "creative selling," and this magazine has editorially supported the principle. Lithographers, generally, recognize the validity of this concept, but many have been short on performance, according to these speakers.

Not so with Chicago Show Printing Co. They're doing creative selling in a big way. Here's a concrete case history of one instance:

"It is well known," related Mr. Leander, "that television set owners take a dim view of most TV service men. So one of our merchandising experts sold the Sylvania people on an idea for correcting this public attitude with benefits all around. You

can see the results in the shop windows of TV service men who sell Sylvania tubes. It's that complicated cut-out of the typical Sylvania workman, working at a TV set.

### **Helps Salesmen**

"When Sylvania sent that job out to its retailers, it gave them a big assist. It's widely used and we're told it has helped immensely in counteracting the public mistrust, not merely of Sylvania servicemen, but of that entire industrial group."

It is this principle of interpreting the customer's merchandising problems in terms of point-of-sale displays and offering him something genuinely helpful to him that has made Chicago Show Printing Co. popular with its clients. They stand high, Mr. Leander said, in foods, tobacco, beverages, farm implements, white goods, appliances, automotive, petroleum and many other fields.

The company, Mr. Leander asserted, was the pioneer in designing animated outdoor displays with Shell Oil Co.'s famous "spinners," activated by wind power. They are also one of the few lithographers whose service includes the difficult process of lithographing cloth for outdoor use.

Right now the problem is to meet the demand for ever bigger displays for service stations. Recent orders have called for "super colossal" signs from 7 to 10 feet tall and sometimes four feet wide.

As an example he mentioned the



Shell Oil Co.'s current "TCP" decoration for pylon and pump island use. These are made of a special "Stanzall" outdoor cardboard with lithographed background, combined with three-dimensional letters in molded plastic, all borne aloft on metal supports and illuminated by interior lights.

"On some of our outdoor displays," said Mr. Leander, "it is not at all unusual for the printing to constitute less than 10 percent of the complete job."

#### Some Seasonal Work

Some portion of the company's business with certain customers is seasonal. Those cloth banners, for instance, are in demand for the oil and grease changeover period in spring and fall. At the time of the interview the offset department was hustling on the "teaser" posters which were to prepare the public for announcement of the new 1955 model cars for three large motor companies.

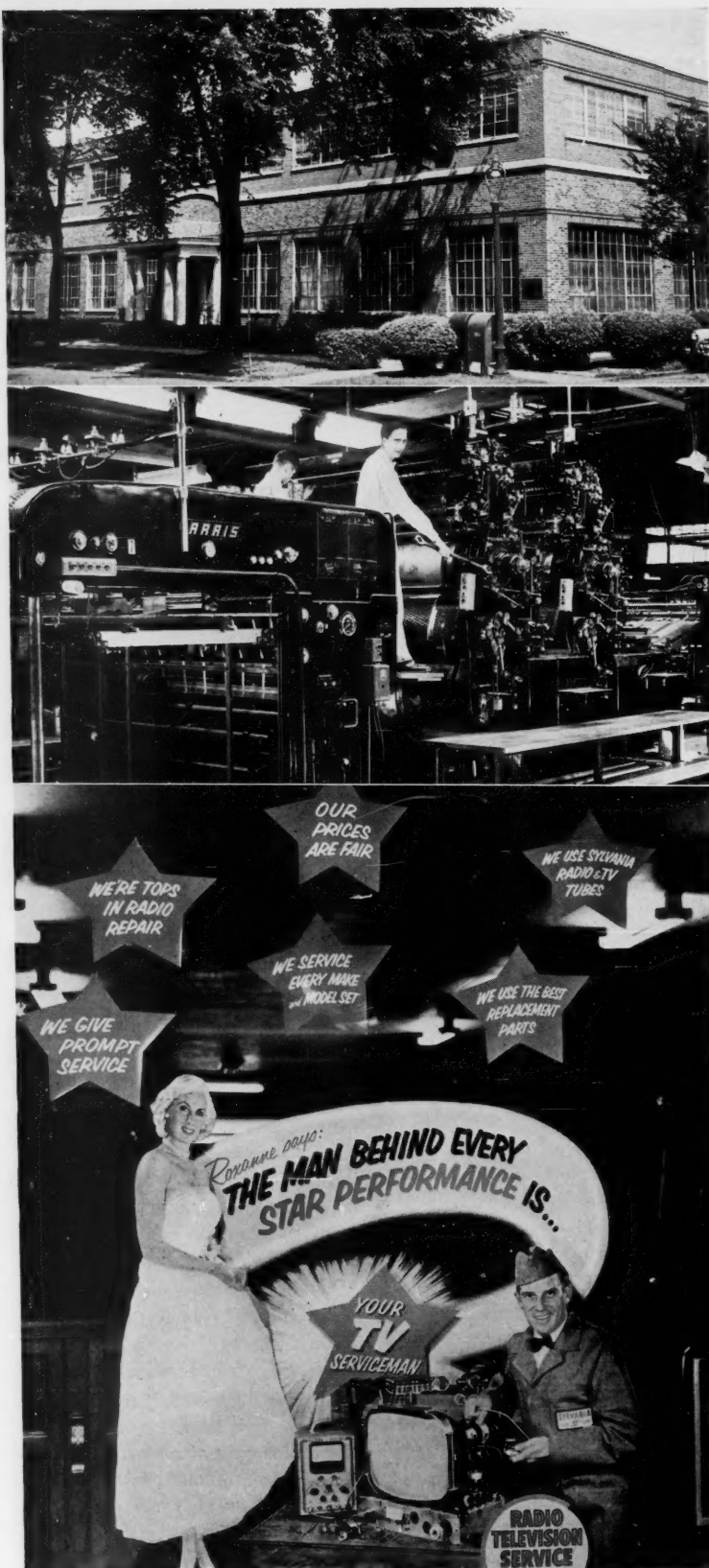
In the bindery workers were taking the folded paper from the collators and packaging the orders to be sent direct from the plant to dealers of the respective Detroit firms. What else does a bindery department in a display printing plant find to keep busy with? Well, there's always stitching, stapling and other details to be attended to on almost every display job, it was explained, and the bindery department is always busy.

When the teaser orders are out of the way, they were to be followed by banners, mobiles, interior dis-

Looking almost like a college building, Chicago Show Printing Co. plant houses a variety of presses and other equipment for making displays.

Litho foreman Frank Zeeman (r.) and Tony Cioper make an adjustment on the company's new two-color 52" x 72" Harris press.

Typical example of displays turned out by Chicago Show is this TV unit which features TV star Roxanne and flashing lights to get its message across.





plays, motion displays — the complete line of motor car promotional display materials.

#### **New Press Added**

Latest addition to pressroom facilities is a Harris LTR, 2-color offset press, the largest size available, which was erected last summer. It handles a 50 x 72" sheet at 6,000 per hour and was selected mainly to take better care of those "bigger and bigger" displays now in such growing demand.

The newest press stands close beside another Harris LTQ, 1-color press, installed a year earlier. Both presses take the same sheet size and because plates are interchangeable it is possible to run a 3-color job simultaneously on the two presses with a big saving in time.

The Harris presses were selected, Mr. Leander said, because of the ease and speed with which plates can be changed from job to job. This, he added, is a matter of importance in display printing, where short runs of 3,000, 4,000 or 5,000 are common and running time is often only an hour or less.

With the larger presses, he said, the company plans to expand production into other fields. In connection with their displays customers often also use folders, booklets and brochures, for which the speedy presses are suited. This type of printed material, he said, will also help fill up production hours now sometimes affected by the aforementioned seasonal nature of some of the display printing business. Pressroom facilities also include a Miehle 29 and four other offset presses.

General superintendent of plant operations is Gordon Blake, who started with the company as an estimator eight years ago. Previously he had his own rubber plate making business. Now he oversees all details of the lithographing department, letterpress printing on paper, cloth, fiber and mystik print stock, the bindery, the silk screen operations and production of the molded plastic displays.

Alert always to new developments, Chicago Show Printing Co. began

offering 3-dimensional displays early in 1954, after becoming convinced that the molded plastic process for making this advertising novelty is here to stay.

Printing of the design on flat vinyl sheets is chiefly by the silk screen process, although some jobs are lithographed. Processing, after that, is largely a hand operation suited to short runs but requiring skilled operators. Thermostats control the heat required and vacuum pressure insures perfect shaping of the sheet around the mold.

Incidentally, Mr. Leander said, everybody is proud of the company's sculptor-artist, Glen Burlingame, who fashions the master molds. Last summer, after four previous tries, Mr. Burlingame swam the 26-mile wide English Channel between France and England, becoming the fifth American to accomplish this feat.

The Mystik Adhesive Products division, is housed in a building across the street from the printing building. This business, Mr. Leander related, was started one day in 1936, when an itinerant inventor came in with an idea for an adhesive material he thought would be splendid to help hand compositors avoid pi-ing the type in their composing sticks.

"We saw in this pressure sensitive adhesive tape the possibility for carrying an advertising message," he said, "but didn't do much with it until we sold Alemitone on a lubrication record readily affixed inside a car with the adhesive backing. They took a small trial order and within a month came back for another 100,000. Now our Mystik Chek-Tabs are made by the tens of millions.

#### **Many Uses**

"Every motor oil company uses them. In Detroit inspectors on the auto assembly lines initial these tabs as the cars pass along. Even the Tennessee Valley Authority finds use for these inspection records and our creative idea men are constantly expanding this product into new applications."

It was 52 years ago, in 1902, that John S. Leander started his Chicago

Show Printing Co. in a third floor building loft downtown. He had five employees, a small cylinder press, a paper cutter and a font of wood type. In the days when wagon shows swarmed throughout the countryside, this wood type was ideally suited for poster printing, so circus and theatrical printing was done on a large scale. Two years ago the last circus poster was run off for Ringling Bros. and show printing is no longer done.

Today the only vestige of that enterprise around the Kildare avenue plant is a flat bed press, first put in to handle the Ringling business, but used now solely for die cutting wind vents in service station banner displays.

Repeatedly through the years the business outgrew its quarters and moves were made to larger space until in 1937 the present plant was secured.

Looking to the future the company has acquired a 22-acre site in suburban Northfield for use when further expansion becomes imperative. The first unit of the projected new plant, a building for bulk manufacture of the Mystik adhesive, was erected last year.

When the founder, John S. Leander, died in 1933, his son, Russell, youngest of ten children, succeeded him as president. Later his two brothers, Elmer J. and John K. Leander, associated themselves with the company, which is a closed family corporation.

#### **Other Business**

Aside from the show printing business, principal patronage for years came from the petroleum industry until 1940 when expansion of the display business began into the varied fields earlier mentioned.

All manufacturing facilities are concentrated in Chicago with sales offices in New York, Philadelphia, Detroit and Kansas City.

From the five original employees a half century ago the payroll has grown to approximately 650 persons, about evenly divided between the printing and the Mystik divisions. Gross annual dollar volume from this "idea mill," Mr. Leander said, "runs into the multi millions."★★





Two well-known printers join "Miss Printing Week," Dorothy Malone, of Warner Bros., in announcing the nationwide observance of Printing Week. At left is William Walling, president of Printing Industry of America, and at right is the public printer, Raymond Blattenberger.



## 130 Cities Complete Printing Week Plans

**I**NTERNATIONAL Printing Week, Jan. 16-22, 1955, sponsored by the International Association of Printing House Craftsmen, will be the greatest observance on record with more than 130 cities in the United States and Canada scheduling special Printing Week activities. About 90 cities conducted organized Printing Week activities last year.

Widespread observance of the printing industry's greatest public relations program started late in 1954 with display of thousands of 1955 Printing Week posters. Two large posters were distributed to printers, newspapers, libraries and schools by the Craftsmen.

Millions of 1955 Printing Week stamps have been used on outgoing

mail of hundreds of printing firms, supply and material concerns, and graphic arts equipment manufacturers. About two million stamps were distributed, the Printing Week committee reported, and most local Craftsmen's club supplies were produced from the ATF logotypes supplied free to printers by the American Type Founders Corp.

"Miss Printing Week," is Dorothy Malone, of Warner Bros., who was featured in most local publicity.

Radio spots, bumper strips and windshield stickers advertising the celebration with a message to "Visit Your Printer" were available at cost from the W. H. Wilton printing firm, Chicago. Mr. Wilton contributed 5,000 of the bumper strips and windshield stickers to the Chicago Crafts-

men's Club for the 1955 "Printing Week in Chicago" observance.

Pitney-Bowes, Inc., of Stamford, Conn., offered a Postmark Ad-plate commemorating the 1955 Printing Week celebration.

Largest celebrations in Canada and the United States are scheduled for Cleveland, New York, Chicago, San Francisco, St. Paul, Kansas City, St. Louis, Los Angeles and Montreal, Canada, according to the committee. The graphic arts industry committees in each of these cities plan almost the complete range of Printing Week activities, including special newspaper editions and supplements, proclamations by city or state officials, banquets, city-wide school programs, library and business district show window displays and exhibits, Frank-



lin wreath-laying ceremonies and special programs, school essay and design contests, local printing industry "open house" during the Jan. 16-22 dates, special "Printing Week" programs for service clubs, radio and television recognition of "Printing Week," etc. Chairman for the observance is Floyd C. Larson, director of the U. S. Navy printing office at Great Lakes, Ill.

Here's how Printing Week plans shaped up at the various cities at presstime:

#### Chicago

At least 10 of the trade organizations in Chicago will hold special Printing Week meetings and banquets from January 3-23. Among the most active groups are Chicago Club of Printing House Craftsmen, Calumet Ben Franklin Club, North Side Printers Guild, Lithographers Club of Chicago, Graphic Arts Association of Illinois, Printers Supplymen's Guild of Chicago, Graphic Arts Paper Club, Screen Process Printing Association, Society of Typographic Arts, and the Chicago Photoengravers Association.

Printing Week itself will start Jan. 16, with Steve Sluka, Chicago Craftsmen president, placing a wreath on Benjamin Franklin's statue in Lincoln Park.

James J. Rudisill, of Rudisill & Co., Lancaster, Pa., immediate past-president of the Printing Industry of America and Thomas P. Mahoney, Regensteiner Corp. of Chicago who is president of the International Association of Printing House Craftsmen, Inc., will give the two principal addresses at the big annual 1955 "Printing Week in Chicago" meeting of the Craftsmen, Jan. 18 at the Furniture Club.

William H. Walling, Rogers-Kellogg-Stillson, New York, president of PIA, is scheduled to address the 1955 annual meeting of the Graphic Arts Association of Illinois at the Blackstone Hotel, Jan. 20.

Mr. Mahoney also will address the Printing Week meeting of the North Side Printers Guild, Jan. 11 at the Viking Sports Club. Floyd C. Larson,

International Printing Week Chairman will address the Lithographers Club of Chicago at its Printing Week meeting, Jan. 23 at Toffenetti's. Exhibits are scheduled for libraries and loop show windows.

Named to the "Printing Week in Chicago" committee are many city

## Printing Week Objectives

- To salute an industry whose existence has been a dynamic force in the cultural advancement of mankind.
- To perpetuate the sound principles and profound wisdom of Benjamin Franklin's precepts.
- To portray by visible examples the alert spirit and enterprise that actuates the printing industry of today.
- To encourage young people to share in the limitless career opportunities provided by Graphic Arts educational facilities.
- To promote international good will by bringing Graphic Arts organizations into a more understanding relationship with one another.

and national leaders in the printing industry. Along with Wayne Harsha, *Inland Printer*, general chairman, they are Thomas P. Mahoney, Gradie Oakes, William H. Sleepeck, Floyd C. Larson, William H. Wilton, Frank J. Bagamery, Edward Egan, Arthur W. Brooks, John Radziewicz, David B. Eisenberg, Carl W. Yaley, Ray U. Forslund, Louis I. Lewis, Harold E. Sanger, Steve Sluka, Joseph J. Newhouse, Warren B. Anderson, Henry L. Coco, Eskel Erickson and Hobart Sommers.

Mayor Martin H. Kennelley of Chicago has issued a "Proclamation to the Citizens of Chicago" in which he invites them to pay tribute to the largest industry in Chicago and in Illinois. The proclamation declares Chicago is the "Printing Center of the World."

#### New York

Printing Week in New York is being supported by more than 65 graphic arts organizations, with most activities scheduled to be held in the

Biltmore Hotel. Charles Morris heads the committee, which also includes Don Taylor, Henry Schneider, William Gleason, Ferdy Tagle, Randolph Savery, Donald Gutelius, Glenn Compton and Samuel Brown.

Particularly underscored in the observance will be the facilities in New York for serving printing buyers and users. Major events of the program will include the all-industry dinner, Jan. 17, evening sessions devoted to uses of printing in major fields, showing of the 13th Exhibition of Printing, sponsored by the New York Employing Printers Association, talks at club meetings and other activities.

Mr. Morris said the general aim of the celebration in New York is "to emphasize and provide information relative to the role of printing in commerce, industry and education."

#### Los Angeles

Opportunities in the graphic arts will be the theme of many speakers at Printing Week appearances before civic groups, service clubs, school assemblies and other gatherings, according to Perry Long, chairman of the speakers' bureau for the Los Angeles Club of Printing House Craftsmen and Los Angeles PIA. The annual banquet, floor show and dance will be staged in the Biltmore Hotel Bowl, Jan. 20.

#### New Orleans

The city is geared for its second observance of Printing Week, with the New Orleans Club of Printing House Craftsmen and the Printing Industry of New Orleans co-sponsoring the celebration, according to M. J. Duffy, Printing Week chairman.

The committee working with Chairman Duffy includes John Neumann, president of the Craftsmen club; Rolla Schwartz, president of the Printing Industry; Ted Drell, Byron Levy, Edmond LaBauve, Harold N. Cornay, Mrs. Elizabeth Norton, Albert Shands, Douglass Jones, Irving Plaisance, Thomas Martin, Warren Forstall, Jerry Blazek, Burton Cary, Stanley Snider and Al Hellbach.

The week will get its official kick-



## Printing Week, from Coast to Coast, Is Biggest, Most Varied, Observance



**Cleveland** group leaders participating in that city's PW celebration include (l.-r.) Edward T. Samuel, chairman; Carl Stahley, Cleveland Chamber of Commerce; Joseph A. Gideon, president of J. C. Hub Co.; Francis Howe, S. D. Warren Co., co-chair-

man; Will Franklin, president of Edward & Franklin Co.; William Dunlap, president of Litho Club and production manager for G-E Nela Press; and W. Donn Barber, owner of Adcraft Printing Co. and president of the local club of Printing House Craftsmen.

**FIFTY** leading graphic arts organizations in Cleveland are participating in the Printing Week program, which is headed by Edward T. Samuel. More than a dozen radio and television shows will tell the story of printing during the celebration, which also includes newspaper supplements, a beauty contest, scholarship awards, banquet and a Ben Franklin Ball.

Frederick D. Thompson, newly-appointed advertising manager for *Readers Digest* will speak at the Cleveland Advertising Club luncheon during the week. Howard King, past president of the International Association of Printing House Craftsmen will talk at a dinner which is to be sponsored by the Women's Advertising club.

off when Mayor deLesseps S. Morrison issues the Printing Week Proclamation. Students will visit printing plants in operation.

Printing Week stamps, blotters and auto-bumper stickers will be used, and publicity in the newspapers, civic publications, radio and television will help proclaim the celebration.

Howard N. King, past president of the International Association of Printing House Craftsmen, will address the New Orleans Young Men's Business Club Jan. 19, and other speakers will appear before other civic and various organizations to

bring to them a Printing Week message.

The celebration will be climaxed with an industry-wide banquet at the St. Charles Hotel, Jan. 20, with Mr. King delivering the principal address.

### **San Antonio**

J. Homer Winkler, Batelle Memorial Institute, is scheduled to give the Printing Week address for the Craftsmen at the Manger Hotel, Jan. 19.

### **Pittsburgh**

A dinner dance Jan. 21 will highlight the observance in this city. The Pittsburgh room and the Terrace

room of the William Penn Hotel will house the party. Speaker will be Raymond C. Blattenberger, public printer of the United States.

### **Ottawa, Can.**

With the aim of "putting Ottawa on the map for 1955 Printing Week," the committee has made big plans for the week, with W. C. Plummer, of R. L. Crain, Ltd. as chairman. Banquet is scheduled for Jan. 17.

### **St. Louis**

A special rotogravure section outlining the job being done by printers in this area is planned by Michael Voertman and Norman Scissors of the Printing Week committee. The section will be incorporated in the Jan. 16 edition of the St. Louis Globe Democrat, according to the committee.

### **Duluth-Superior**

Hammermill Paper Co. has supplied an eight-foot model paper making machine to be used as the center of an exhibit in the windows of the Northern Minnesota National Bank. Other exhibits are planned for Superior Water, Light and Power Co., and Superior High School printing department. Kenneth R. Burchard, of the printing department of Carnegie Tech will be guest speaker at the Printing Week banquet.

### **Boston**

Cartoonist Al Capp will address the annual banquet, highlighting the week in this New England city, according to Francis Tominey and Robert Arbuckle of the committee. Concurrent with the Printing Week celebration will be the annual Printing Machinery Show, Jan. 18-21, with 104 exhibits set up.

All graphic arts organizations and press groups in the area—more than 40—will take part in 10 meetings and ceremonies honoring Franklin.

### **Milwaukee**

Under the theme "You Live With Printing" Milwaukee will celebrate Printing Week with special displays in downtown store windows showing examples of printing as used by local



**P**ORTLAND Club of Printing House Craftsmen and Oregon Printing Industry, Inc., will observe their most successful year of "Sharing Your Knowledge" in connection with observance of Printing Week.

Printing Week committee is headed by Paul O. Giesey, typographer, and John K. Standish, author-printer. Other members of the committee are Glen W. Cruson, manager, Oregon Printing Industry, Inc.; W. D. French, Edward Baker, C. W. Boardman, artist-printer, Oregonian; Frank Philips, Joseph J. Paul, Harold E. Verburg, Richard P. Knippel and Alfred Taylor.

Fewer, but more elaborate, graphic arts displays will be placed in downtown Portland. The Hostess House, Oregonian, again will display the private collection of old and rare printings and engravings owned by Mr. Standish.

The Northwest magazine, *Oregonian*, will have a two-page story on Sweeney, Straub & Dimm's four-color process printing, with a full color copy of one of the firm's select flowers, used in its horticultural catalogs, on the front cover.

The *Oregon Journal's* magazine section will devote two pages to the advent of lithography in Portland to the present-day operation of high-speed custom-built Hoe web presses. The story will cover the period of lithographing from stones by the firm of Abbott, Kerns & Bell, to operation of two-color Harris presses. Metropolitan Printing Company's operation of a special built Hoe offset press, which prints 72-pages at one time,



Heading the Printing Week committee in Portland, Ore., are John K. Standish (l.) and Paul O. Giesey.

and automatically assembles them into signatures will be covered.

The Portland Club of Printing House Craftsmen will publish another keepsake book for Printing Week. This year's book was written by John K. Standish, editor of the Portland Craftsmen, and monotyped by John Van Kirk, Abbott, Kerns & Bell. Paul O. Giesey, nationally-known typographer, supervised the layout, designing and typographical work. Bindery work was done by Rudolph Ernst of the Metropolitan Printing Co.

Theme will be the lives and accomplishments of Geoffrey Tory, Nichol

Jenson, and his apprentice Claude Garamond, first typefounder.

Binford & Mort, book publishers, will display its titles at the J. K. Gill Co. store, featuring some of the latest Northwest subjects, many of which were printed by offset.

Probably the most unique display will be at the Portland Public Library, furnished by the Old Oregon Book Store. The display will include famous literary forgeries and unique printing.

The Printing Week banquet will be held Jan. 18 at the Multnomah Hotel. Raymond Blattenberger, U. S. public printer, will be guest speaker.

manufacturing firms, distribution of educational material to schools and libraries, city-wide distribution of posters, radio and television programs newspaper and magazine features, and an industry-wide banquet.

Featured event of the Week is the annual Ben Franklin Banquet January 20 at the Elk's Club. More than 600 industry people are expected to attend with Paul R. Leach, Jr., Mid West Manager of E. I. du Pont de Nemours & Co., as speaker.

Sponsors include these 12 graphic

arts groups: Alpha Delta Sigma, Direct Mail Advertising Association, Graphic Arts & Advertising Guild, Graphic Arts Association, Graphic Arts Young Executives Association, Mail Advertising Service Association, Milwaukee Advertising Club, Milwaukee Industrial Marketing Association, Milwaukee Litho Club, Milwaukee-Racine Club of Printing House Craftsmen, Screen Process Printing Association, and Women's Advertising Club. Lester S. Olsen, president of Olsen Publishing Co. and president of

the Graphic Arts & Advertising Guild, is general chairman of the Week.

#### San Francisco

An early start is scheduled for the city's celebration, with the big banquet set for Jan. 15. Raymond Blattenberger, public printer of the United States, will be main speaker.

Planning the week-long observance are Frank L. Paganini, president of Security Lithograph Co., general chairman; Robert J. Rodgers, vice president of H. S. Crocker Co., Inc.,

(Continued on Page 101)



**Little money, lots of  
activity is trend in**

# Graphic Arts Research

*By Robert E. Rossell*

Managing Director  
Research and Engineering Council  
of the Graphic Arts Industry, Inc.

**T**HE printing industries make up a complex giant. And, despite the great modern presses and mechanical speeds, they still have one foot in the old methods of putting ink on paper. Compared to other industries, there still is comparatively little research effort being expended toward further improving our diffuse and complex industry. However, there are several elements in the evolution of printing which—thanks to years of research—point to a resounding advance in quality and cost reduction. We will take a look at some of these innovations.

Perhaps it would be well for me to state, rather specifically, what I am trying to do in this speech. All equipment tends to become obsolete in a relatively short period of time, merely through the accretion of refinements from year to year. Exactly what this cycle is will vary as to type of equipment, but if one says "several years" this should not be far from the mark. It is, of course, most important for management to watch this factor of what might be called current obsolescence because if it does not do so, it will not obtain the productivity gains which will be attained by its more progressive competitor.

However, I am not trying to discuss the problem of current obsolescence in these remarks. Neither am I attempting to cover radical changes in equipment which may be expected in the relatively distant future and which are not now in actual production use.

My remarks are thus limited to those developments which are currently actually being used in the commercial industry, but as of now, only to a limited extent. I have not tried to indicate the cost factors involved in the utilization of such new equipment because only time will tell what the costs will be. But even so, I hope to be clear enough to indicate to you that you will be wise to make your own investigations of these more or less new developments.

It requires many years for most new machines to spread throughout an industry. The first users are to a certain extent experimenters. If they make good guesses, they obviously steal a march on their competitors. If they are poor guessers, they lose money. However, it is perfectly clear that sooner or later a successful company will be utilizing the newer devices and it is my own opinion that as time goes on that pace of change will accelerate and then it will become increasingly important for management to keep up.

## **Color Reproduction**

First, let us see what is new in *color reproduction*. As you know, the widespread use of color printing today is generally made possible by large editions so that the cost of camera work, platemaking, color correction and press time can be distributed over a large number of impressions. Where only a thousand or so impressions are required, the initial costs are so great that printing in color is usually out of the question

for most customers. But there is a very large potential market for short-run color printing if the costs could be reduced substantially. A process aimed primarily at filling this need has been developed by the Eastman Kodak Co.

The process was developed to facilitate the use of color transparencies in color printing because that type of original is so widely available today. Offset lithography was chosen as the printing medium because—at the time—Kodak was also experimenting with an offset plate called Ektalith Sheet. However, the fundamental principles of the process may be applied as well to other types of printing. The technique departs from conventional methods of color printing in the following ways:

1. All color correction is achieved photographically by masking. There is no handwork corresponding to the work of color etcher at any stage of the process.

2. Printing is done in three colors instead of the conventional four colors. The inks used differ slightly in hue from conventional process colors.

3. All registration, with the exception of the final small adjustments on the press, is achieved by purely mechanical methods; and all the operations—masking, making of negatives, printing of the negatives onto the plate and final placement of the plate on the press—are designed to achieve registration automatically.

It is interesting to note that at least one printer has set up a facility to



specialize in this type of color printing. His slogan is: "Pleasing color reproductions of short runs at low prices everyone can afford." And his price list supports this claim.

This is tangible evidence of one of the greatest strides ever made in color printing, and we should be aroused to its great potentiality.

#### **Electronic Developments**

Let us now turn to *electronics*.

Several experimental developments are moving forward in this field with the aim of producing faster and more accurate preparation of color plates and black and white halftones. One of these is a device known as the Springdale Color Scanner. It was conceived by the engineers of Eastman Kodak Company and cooperatively developed by this company and Time, Incorporated.

The Scanner automatically produces continuous tone color-separation negatives from original color transparencies with great accuracy, calculating and integrating the color and black components required for reproduction.

If you would like to see an example of what this machine can do you should take a look at the Eastman Kodak Company's current issue of *Applied Photography*. This publication was printed by letterpress and carried a number of color reproductions made from transparencies color-separated on the Springdale Scanner. The periodical reports that hand color-etching was kept to a minimum due to the work of the Scanner; and another Kodak publication—the *Bulletin for the Graphic Arts*—comments that results from this device are exceptionally fine. Scanned color work also is appearing in considerable volume in Time, Incorporated's own publications, particularly *Life*, *Time* and *Sports Illustrated*.

It is interesting to note that with the Scanner, which color-corrects the separations automatically, there seems to be no reason why more than one transparency can't be separated in one pass. Thus, two 5 x 7's or four 4 x 5's can be done at once. In the case of 35-millimeter negatives a large number can be done at one time.

Another electronic device similar to the Springdale Scanner is the RCA-Interchemical Color Corrector. Mr. Wurzburg of Interchemical Corporation and Professor A. C. Hardy of Massachusetts Institute of Technology, are co-inventors of this device. The Radio Corporation of America has taken over the additional development and commercialization of this machine and they anticipate that a period of extensive field testing will be successfully concluded within the next 15 months when the Color Corrector will be offered to the graphic arts industries.

All of you probably were familiar, to some extent, with the development of the Springdale and RCA-Interchemical equipment. But how many

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**It's a big job trying to keep up with all the new trends and processes in the graphic arts industry. This report by Mr. Rossell was delivered at the recent Printing Industry of America convention in Detroit and gives an excellent overall view of the industry.**

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of you are acquainted with the Acme Color Separator being produced by Acme Teletronix Division of Nea Service?

#### **Color Separator**

The general operation of the Acme is basically similar to the Springdale machine, but a major difference is that the Springdale Scanner produces negatives while the Acme delivers positives. Another big difference also must exist in the electronic circuits of the two machines: the Springdale Scanner uses about 100 tubes while the Acme has only 18 tubes. In a test run the Acme produced nine 4-color sets in a 7½ hour period.

It is reported that Acme will have 15 units ready for delivery within six months. A two-week's training covering the operation and maintenance of the machines will also be available for operators.

The availability of color scanners offers possibilities of substantial savings of both time and money, and their use should serve to accelerate even more the tremendous increase in the use of color. With them a big

step can be taken in the direction toward production-line methods.

An automatic *photoelectric scanner* and engraver that produces monochrome halftone plates in plastic for molding or for direct printing by letterpress has been developed by the Fairchild Camera and Instrument Corporation. A large number of these are now being used—chiefly by short run newspaper printers in small towns. But it is reasonable to expect that all commercial printers will be interested in the potential of the Fairchild development. The reason for this is that it has been announced the machine is capable of producing halftones of either 85 or 120 line rulings, permits enlarging and reducing, and promises some economies in production costs and perhaps an important reduction in the time cycle of producing engravings. The manufacturers of this equipment are presently engaged in its adaptation to the production of color separated process plates.

A German *electronic engraver* is also being sold in this country as the Engrav-A-Plate. A Swiss machine, and within the past few months, a French machine, are also available.

Printers are also interested in the possibility of improving offset plates and other offset printing elements, thus making feasible high-speed web presses to challenge both letterpress and gravure in production and economy. Experiments in this direction are steadily moving toward commercial realization.

#### **Typesetting Developments**

We should also consider the developments that have taken place in *typesetting methods* that do not use metal.

For years various attempts have been made toward this goal. Interest in phototypesetting began more than 50 years ago, and over 60 such machines have been patented through the years since then. The first keyboard-operated machine to produce photographic type composition on a commercial basis was the *Fotosetter*, manufactured by Intertype Corp.

It took more than 10 years for engineers to develop this machine, during which many unique problems



had to be solved. There are too many research projects to recite here—but among them were the major problems in all phototypesetting developments: the accuracy of placement, of spacing, and changing type size at high speed, as well as the development of an entirely new photographic character-bearing matrix and a new camera to go with it.

The Fotosetter uses a unique camera unit in combination with the familiar and time-tested principle of the circulating matrix. The Fotosetter is a forerunner of other, more radical, phototypesetting machines—some well advanced, some in the early processes of development, and others that probably are years away.

The *Monophoto*—developed by the Monotype Corporation, Limited, of England, and distributed on this side of the Atlantic by the Lanston Monotype Corporation—is a phototypesetting machine that is like the Monotype casting machine except that it utilizes a camera unit in place of the metal-casting assembly. The first Monophoto unit to be made available for installation in the United States is scheduled for delivery in Philadelphia in January, 1955.

The *Photon*—developed by the Graphic Arts Research Foundation—is an electronic phototypesetting machine. The first commercial Photon has been shipped to the newspaper plant of The Patriot-Ledger in Quincy, Mass., where it is operating daily in the setting of display and classified advertising material. Magnesium printing plates are being made utilizing the DOW powderless rapid-etch process. Two other Photon units are in service and others are being prepared for shipment.

#### **Linofilm**

A completely different approach to the photo-typesetting problem has been taken by the Mergenthaler Linotype Co. The machine, called the *Linofilm*, was shown and demonstrated last April to over 1000 printers, publishers and other executives in the industry. The machine appears to be original in concept in that it makes use of none of the conven-

tional matrix handling or spinning character array mechanisms.

The machine is of the two unit variety. It consists of a keyboard unit, at which the operator prepares a perforated paper tape containing all required information, and a photographic unit which automatically obeys the perforated instructions thereby setting the required matter at high speed and entirely independent of the keyboarding operator.

Linotype also displayed in April a machine for making film corrections. Making author's alterations and correcting typographical errors on film has always been difficult.

Nearly 100 Fotosetters are in use in the United States, Canada, Puerto Rico, Chile, France, Australia and the Philippine Islands. Three Photon installations have been announced thus far. It will be interesting to watch additional field installations of these machines, as well as the initial appearance of the Monophoto and Linofilm in the field.

But!—Will any of you, as an owner or manager of a printing establishment, accept any of them without reservations? Perhaps not even one of you would. You will want to wait until these and additional machines have proved their usefulness by actually operating in a number of plants under many varying conditions over a period of time.

#### **Fotosetters In Use**

On the other hand, you should know that there are exceptions to this general hesitancy. Today there are more than 60 companies operating extensive installations of Fotosetters—and they have these machines because of certain advantages not offered by the conventional metal-casting machines which include:

1. *Space saving.* With phototypesetting you can keep any job alive by placing the film in a job jacket in a file cabinet. This saving of space, ease of handling and lack of idle capital investment is a strong stimulus to adopt phototypesetting.
2. *Time — and money saving.* Either negative or positive film is immediately available for platemaking, and a range of type sizes from 4 to

36 point is available directly from the machine in two magazines instead of the 10 or more magazines for conventional type casting.

3. *Better results.* The composition on film can be blown up to two inches or larger in a conventional enlarger. The type retains its sharpness and needs no retouching.

It should be pointed out here that currently phototypesetting fits most readily into lithography, gravure, and screen processes, but a number of projects to adapt it to letterpress are under way.

The research and engineering efforts to eliminate metal in typesetting are not limited to phototypesetting. The machines that are often referred to as glorified typewriters are commercial realities today and they are handling their share of producing typographic copy for platemaking. We can expect these machines to expand their usefulness as the vast research and engineering programs continue to pour out their dividends. We must remember that these machines are being produced by companies outside the graphic arts industry, and these companies are accustomed to providing for adequate research to keep them abreast of the latest technological developments. Illustrative of these machines, the following are mentioned: the Electromatic Typewriters of the International Business Machines Corp., the Varitypers of the Ralph C. Coxhead Corp., and the Justewriter of the Commercial Controls Corp.

The fervor of research and engineering activities has been directed not only to presses, color separators, phototypesetting, and cold type but to inks, papers, plates, film, cutters and radically new techniques.

One of these new techniques is *Xerography*, a process based entirely on physical and electrical phenomena. In its commonest form Xerography is a completely dry photographic process that utilizes a unique type of plate which is not destroyed by exposure to light. Hundreds of images can be made from a single plate. The process is a direct one

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# How To Prepare Copy For Offset Publications

By Arthur J. Wobler

Gulf Printing Co.  
Houston, Tex.

THE versatile features and the speed of photolithography provide definite advantages when applied to production of attractive periodical publications. This is especially true when two or more colors are used. Extra spots of color, background tints and unique effects can be produced at costs much lower than the cost of letterpress plates. In this color conscious age, we in this growing industry should use these economical and attractive features to convert more and more publications to the offset process.

Technical aspects and methods of copy preparation for publications are the same as those involved in production of commercial advertising papers. Periodical publications, such as club and organizational bulletins, company house organs and news weeklies and monthlies—all of these usually adhere to a standard format. It is this standardization that makes it possible to invoke certain time saving practices which are not applicable to custom designed commercial material.

Because quality of the reproduction depends mainly upon the quality of the original copy, it would be wise to review briefly the various kinds of copy.

## Repro Proofs

First and still foremost in general use are repro proofs from cast type. A majority of trade-typers know how faithfully the reproduction camera registers on film all the imperfections and variations in the copy. There-

fore trade-typers are careful to maintain uniformity in the reproduction proofs. Type proofs should be checked for uniformity before pasting down. All bad proofs should be discarded and replaced with proofs of the proper impression.

For publications that must be produced in the most economical manner, typewritten impressions are used. These are made on typewriters that justify word or letter spacing to provide flush margins on the right as well as on the left.

It should not be necessary to mention that typewritten copy for reproduction should never contain a retype over an erasure. When erasures are made the smooth surface of the paper is destroyed. If an attempt is made to retype on an erased spot a fuzzy and ragged impression is the result. When errors or changes occur, a new word, a whole new line or paragraph should be retyped and pasted over the copy to be corrected.

## Reduce Typed Copy

As a general rule typewritten copy should be reduced slightly for reproduction because a little reduction gives a much sharper definition to the characters. When typewritten copy is used for body copy it should be used exclusively throughout the publication. However, this does not exclude the use of type-set copy for headlines and titles.

Another kind of copy frequently used is the unit proof from line or halftone cuts. Sometimes it is necessary to enlarge or reduce these to fit

the layout. In the case of a halftone proof, it should never be reduced unless it is of the coarse screen variety. If it is necessary to reduce the image from a fine screen cut then it is advisable to do so by shooting it like continuous tone copy, that is, re-screening it. In doing so the intensity of the image is lowered but a more valid reproduction is the result.

In addition, composition proofs of ads or whole pages of copy which are a combination of line and halftone, are frequently encountered. The halftone portions should be processed as previously described.

In the case of line drawings which are out of scale with layout, it is best to have photo prints made of these, brought to the correct size so that they may be assembled directly on the paste-up. Costly stripping operations thereby can be avoided.

In the interest of producing attractive publications it is wise to be critical of the continuous tone copy submitted for reproduction. If there is a choice, always select or obtain art work and photographic prints that have strong contrast and good tonal value. Avoid flat appearing copy. When it is necessary to use flat tone prints it is best to have them retouched by a competent artist.

Now to make the layout for a publication. First you must have all the rigid specifications of the publication.

Assuming that you have the cover design or masthead, you are ready to standardize the page layout. It is made by ruling in all column and marginal lines, gutter line and trim and bleed lines. Because copies of the layout sheets will be needed for use in fitting copy and for making the final paste up, it is best to print an adequate supply of these using a light blue ink for the guide lines. For fitting copy and for rough layout these may be printed on any light weight uncoated stock. Layout sheets for final copy assembly should be printed on a paper that is suitable for the ruling of key lines and for doing minor art work. Press sheet

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## PHOTOGRAPHIC

# Clinic

*By Herbert P. Paschel*

Graphic Arts Consultant

**Q:** Since even the best separation negatives require retouching, what is the reason for such rigid insistence on "balanced" separations? A.A.V., Holyoke, Mass.

**A:** This becomes simple to understand when the entire problem is fully understood. According to tri-color theory, neutral brightnesses should be recorded equally in each of the separation negatives. If this is not realized then the neutral tones will obviously be distorted. Since the color scale and the neutral scale are photographed simultaneously, it follows that if one is distorted, so must be the other. The retouching that is necessary on even good negatives is due primarily to the deficiencies of the printing colors, and the difference in the brightness range between original and reproduction. Separation negatives that are not balanced in some way will generally require more retouching than a properly balanced set.

**Q:** What is the difference, if any, between the "vacuum back" and the "suction back" filmholders? J.K.S., Milwaukee, Wisc.

**A:** Both devices make use of atmospheric pressure to hold a sheet of film on its supporting surface. In the case of the vacuum back, the supporting surface contains a series of concentric rectangular channels, each corresponding to a particular film size but slightly smaller than the film dimensions. By means of valves, any one of the channels can be connected to the vacuum system. When a sheet of film is placed over its respective channel the air between the film and the supporting surface

This is one of a series of "Photographic Clinics," consisting of questions and answers covering all phases of photography for lithographic reproduction. Mr. Paschel is a well-known consultant and contributor to this magazine. Subscribers should send questions to

Herbert P. Paschel  
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Caldwell, N. J.

is evacuated, the film itself acting as a seal. The full effect of the atmospheric pressure is thus exerted against the front of the film and it is this action alone which holds the film in place. The suction back is slightly different in construction, generally consisting of two plates with an enclosed air chamber between them. The surface which will be in the focal plane has a great number of small holes evenly spaced over the entire area. The pump used with this type of holder must be capable of drawing a considerable volume of air at high speed. When a film is placed on the perforated surface, this movement of air through the chamber reduces the air pressure behind the film. This sets up a differential in pressures between the front and back of the film; the pressure against the front of the film being greater. The vacuum-type holder is the most efficient regardless of film size and is especially preferred for use with contact screens. Although the suction holder has the advantage that a small piece of film may be placed anywhere within the perforated area, it may be

necessary to mask off the excess area to obtain the maximum holding effect.

**Q:** At 50 percent focus I can get a satisfactory 14x17 halftone when the copy is centered in the copyframe. Whenever I cannot center the copy and have to move the lens vertically or horizontally to center the image, the resulting halftones are not uniformly exposed. What is this due to? H.B.B., Trenton, N. J.

This is probably caused by the fact that you are displacing the lens too much and are therefore using the extreme marginal rays of the image circle. When the center of the image coincides with the optical center, the lens need cover only the image area. On the other hand, when displacing the lens, either horizontally, vertically, or both, the lens must be capable of sharply covering a circle which circumscribes all possible positions of the image. The covering power of a lens is inherent in its design and depends upon the angle of view and focal length. In addition, the image circle varies with the focus, being smaller at 50 percent than at same size. When an image embracing the full covering power of the lens is not centered with the lens, part of the image must fall outside the circle of critical sharpness and correction. The extreme marginal rays, being weaker in light strength than the central rays, are the cause of uneven illumination of the image. There are only two courses of action open to you. The first is to avoid decentering the lens to the extent that you have been doing; the second, if the former is not possible, is to obtain a lens of  
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# Technical

## SECTION

### LTF's Improved New

## Post-Treatment for Zinc

By George W. Jorgensen

Supervisor

Lithographic Technical Foundation

LTF's post-treatments (Post-Cronak and Post-Phosphate for zinc and Post-Brunak for aluminum) have made tremendous improvements in platemaking. They are especially important for surface plates because they remove residual coating.

As the Foundation has explained before, whenever you dry any sort of coating on a plate, and then try to remove it without using a post-treatment, you never get it all off. So, after you develop a surface plate, a thin, invisible, film of coating remains on the non-image areas. Likewise, when you clear a deep-etch plate, a thin, invisible film of stencil remains on the non-image areas.

LTF believes this is probably the greatest difference between surface plates and deep-etch plates. In the case of the deep-etch plate, the residual film is *water-receptive* gum stencil which helps to desensitize the plate. With surface plates, the residual film is *grease receptive*. Etches don't stick to it very well or for very long.

That is why surface plates have unpredictable lives unless a post-treatment is used. The gum film put on the non-image areas by the etch-

ing operation quickly wears off the grease receptive residual coating and the plate scums. Because of this, surface plates have had a black eye for many years. It is an important reason for the extensive use of the deep-etch process.

LTF's improved platemaking methods and principally the development of post-treatments have changed this picture. The post-treatments remove residual coating. They leave a surface that lets the desensitizing gum in the etch hold tight to the plate.

The first post-treatments that LTF announced were Post-Cronak for zinc and Post-Brunak for aluminum. These treatments use the regular Cronak or Brunak solutions. They are applied after development, and rinsed off. The plate is then etched and gummed as usual. The action of these solutions was, and still is, highly satisfactory. Their one drawback is that they contain bichromate—something that LTF has been trying to get out of the litho process for many years.

The next post-treatment for zinc that LTF worked with was Post-Phosphate. This also does an excel-

lent job. Its advantage over Cronak is that it does not contain bichromate. But it also has a disadvantage. It won't work with a bichromated etch.

So, LTF kept on looking for a treatment that didn't require bichromate and which would work with any etch. It finally found one for zinc that seems to fill the bill.

A series of experiments was being conducted at the LTF lab to check the effect of different counter-etches and post-treatments on casein plate coatings. All the common ones had been used when they decided to try an old timer—nitric and alum.

Nitric and alum counter-etch has been used since hand transfer days. Ordinarily it is a mixture of nitric acid and potassium alum. However, in these tests LTF also used a solution in which ammonium alum was used instead of potassium alum.

In the tests that followed, it was noticed that the nitric and ammonium alum solution was a comparatively poor counter-etch. It made some coatings walk-off during development. This indicated that the solution was leaving a film on the plate that wanted to be water receptive,



and this, in turn, suggested the idea of trying it as a post-treatment.

When the solution was used after development as a post-treatment it did a beautiful job. It left a film on the non-image areas that was very receptive to the etch. It also has other advantages. It contains only two common chemicals, is very easy to prepare, makes a nice clear solution, does not contain bichromate, and works with any standard bichromated etch. Here is the formula:

#### LTF Post-Nital Solution

##### METRIC UNITS U.S. UNITS

Water	..... 37.85 cc.	1 gal.
Ammon. Alum.	.. 133 g.	4 avoird. oz.
Nitric acid	..... 3.7 cc.	$\frac{3}{8}$ oz.

Don't substitute potassium alum for ammonium alum.

Those who have previously used nitric and alum counter-etch solution will notice that the amount of acid used here is comparatively low. This small amount is all that is needed for the chemical action you want in a post-treatment.

#### How to Apply Post-Nital Solution

It would be difficult to find any treatment that is easier to carry out. All you do is flush the solution over the plate, stand there and look at it for about 30 seconds, then flush it off with running water. Go over the plate with a wad of cotton during the water flush. When you squeegee the excess water off the plate, it is ready for etching. All clean-up erasures or removal of work from the plate should be done before you post-treat it.

#### Use as a Pre-Treatment

Although the Post-Nital solution will work as a pre-treatment with albumin and most casein coatings, it doesn't work with all coatings. However, this is not too important because you don't need a pre-treatment except in extreme emergencies. According to LTF's tests, you can avoid difficult development in almost every case by using a thicker coating.

#### Use With Deep-Etch Plates

As mentioned before, the residual stencil that is left on a deep-etch

(Continued on Page 113)

## Technical

### BRIEFS

These abstracts of important current articles, patents, and books are compiled as a service of the Lithographic Technical Foundation, Inc. They represent statements made by the authors and do not express the opinions of the abstractors or of the LTF.

Since some of the abstracts are from abstract journals, LTF cannot furnish photostats of all of the original articles. If the title is marked with an asterisk, LTF has no further information than that contained in the abstract itself. Inquiries about these items should be sent direct to the source that is named. If you want copies of U. S. Patents, write direct to the Commissioner of Patents, Washington 25, D. C. Send twenty-five cents for each patent desired. Make checks or money orders payable to "Treasurer of the U. S."

#### Abstracts of Current Literature in the Graphic Arts

If the title of the abstract is not marked with an asterisk, LTF can supply photostats of the original article. The charge is sixty cents per page plus six cents postage. Orders from companies or individuals who are not members of LTF cannot be filled until payment is received. Orders with payment enclosed receive immediate attention.

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LTF also has mimeographed lists of (1) "Periodicals Abstracted by the Research Department" and (2) "Books of Interest to Lithographers." These are available for ten cents each in coin or U. S. stamps. Lithographic Technical Foundation, 1800 S. Prairie Ave., Chicago 16, Ill.

#### Color Correction Photography, Tone and

A METHOD FOR DETERMINING AREAS OF EQUIDENSITY IN PHOTOGRAPHS. H. B. Archer and W. L. Rhodes. *Photographic Science and Technique* Series II, 1, No. 4, November, 1954, pages 121-126 (6 pages). A preliminary experiment was conducted to determine the percentage area devoted to the different densities in a photograph. Twelve photographs were investigated in this manner. Density separations were made of each photograph and the integral area of each separation was measured electronically. Graphs are presented showing the consistency of density distribution among the photographs with similar subject material, and the average density distribution of all the photographs. The application of this information to the design of a tone-reproduction test object is discussed.

REPRODUCTION FROM 35 mm. Kodak *Bulletin for the Graphic Arts* 2, 1954, pages 6-7 (2 pages). 35mm transparencies are subjected to color separation by the Time-Scanner and a number can be placed on the machine at the same time, provided the total area does not exceed 8 x 10". Separations are made on Kodak Panatomic X Film at a scanning frequency of 1000 lines per inch. Continuous-tone positives are made from these negatives using Eastman 33 plates, from which final halftone negatives for photoengraving are made. No masking is necessary on the original color transparencies.

TONE AND COLOR CONTROL IN REPRODUCTION PROCESSES. W. L. Rhodes. *TAGA Proceedings*, Sixth Annual Meeting, 1954, pages 48-64 (17 pages). A theoretical system is discussed for accom-

plishing: 1. Reproducibility or control, i.e., reduction of variability and accurate prediction of tone values. 2. Modification, i.e., willful introduction of variation to compensate for poor copy such as dark, contrasty, flat, or light originals. Current methods for accomplishing reproducibility and control are reviewed with emphasis given to estimation of tone values on halftones and plates, and prediction of final tone value. Methods for improving reproducibility are discussed. Instruments and techniques for improving reproducibility at Rochester Institute of Technology are reviewed. Illustrations are presented along with discussion of RIT's experience with the automatic separation printer, the Ink Distribution Meter, and statistical quality control. An example of a tone control experiment is given, and samples of the result are shown. Application of control techniques to a system of three-color reproduction is discussed, and illustrations of control charts are presented. Copies of the TAGA Proceedings may be obtained from the Secretary-Treasurer, George Hammer, Forbes Lithograph Mfg. Co., P.O. Box 513, Boston, Mass. for five dollars.

A COLOR CORRECTION PROCESS. Philip E. Tobias. *TAGA Proceedings*, Sixth Annual Meeting, 1954, pages 85-90 (6 pages). A method of color correction has been developed based upon the observation that any color within the gamut of the four-color process printing inks can be reproduced by pairs of the chromatic inks plus black. The chromaticity coordinates of a color will vary with the two chromatic ink mixtures, whereas the luminance is affected by the amount of black used. A device is developed in which the empirical relation-



Kodak  
TRADE MARK

## NEWS FOR LITHOGRAPHERS

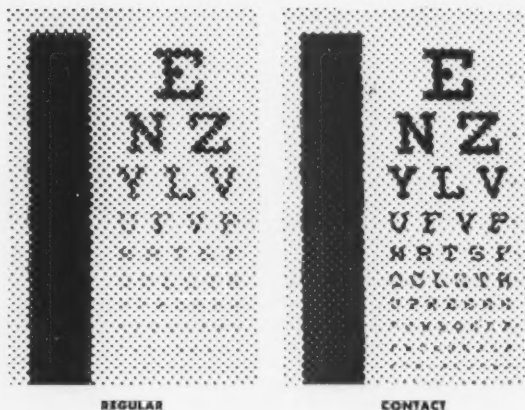
# Fuzzy dots give sharper images?

### Here's a test to prove it.

Look at a Kodak Contact Screen. It looks like a checkerboard—without your bifocals on. Yet these carefully vignetted, fuzzy dots actually give you sharper images than regular screens.

You see, the individual dots of a Kodak Contact Screen actually follow the image detail, instead of arbitrarily imposing a dot pattern on the picture, as a traditional screen does. For example, study the accompanying enlargements—the left from an ordinary screen image; the right from a contact screen image. Notice how the contact screen image dots are “modeled” into shapes as compared with the regularity of the others? It is just this “modeling” that brings out the fine detail in the image and establishes a new criterion of sharpness.

The difference is often surprising—particularly in black-and-white work, where



your customers are most likely to be fussy about sharp detail and tone reproduction. Contact screens, too, give this added sharpness and better reproduction in color work.

When you have a few spare moments, make *two* images of a halftone. Make one with a regular screen and one with a Kodak Contact Screen—interesting!

### Suggestion Box

Not too long ago, we ran an ad telling you about our new Kodalith Super Ortho Film. “Improved 10 Ways,” it said, and if you’ve tried it, you know!

Thing is, these “10 Ways Better” came from the comments and needs of lithographers just like you. You told us what you want, and we gave it to you.

If you haven’t already, try Kodalith Super Ortho soon and you’ll see what we mean. Appraise it as critically as you would the first plate from a new man. In our lab it does all we say it will—and it will do the same thing in your shop.



### Kodak Helps for you

If you want more information on Kodak products for photolithography, or would like a copy of “Kodak Materials for the Graphic Arts,” just drop us a line. And don’t forget your Kodak Technical Representative. Throughout the country, these men, schooled in the latest and grounded in the fundamentals, are always ready to lend a willing ear and, more importantly, a helping hand.

### GRAPHIC ARTS DIVISION

Eastman Kodak Company, Rochester 4, N. Y.



ship existing between the chromaticity of a given copy and the amounts of each of the chromatic inks required for match is readily employed. The luminance of the copy is then matched by addition of black. Inherently, this process has the advantage of basic simplicity, allowing empirical compromises or corrections for distortion. Copies of the TAGA Proceedings may be obtained as stated in the preceding abstract.

### Planographic Printing Processes

A NEW SOLVENT SOLUBLE RESIST FOR LITHOGRAPHY. L. E. Martinson. *TAGA Proceedings*, Sixth Annual Meeting, 1954, pages 33-38 (6 pages). Modern lithographic printing has for the most part been concerned with properties and problems of water-soluble resist materials which have been made light-sensitive with bichromates. Shortcomings of such systems are well known and are presented along with some modern trends. New data are presented concerning properties of a new solvent-soluble resist material called Kodak Photo Resist. The new material can be described as a light-sensitive lacquer; the light sensitivity is obtained through an inherently light-sensitive organic molecule. Tone-reproduction curves are shown for this resist and for another commercially available surface coating. Copies of the Proceedings may be obtained from the Secretary-Treasurer, George Hammer, Forbes Lithograph Mfg. Co., P.O. Box 513, Boston, Mass. for five dollars.

THE USE OF COPPER AS A MODIFYING AGENT IN PLATE LACQUERS. G. C. Beutner. *TAGA Proceedings*, Sixth Annual Meeting, 1954, pages 71-75 (5 pages). Recently there has been a great deal of interest expressed in chemically deposited copper as an image base. On zinc plates the copper has been deposited from an alcoholic cuprous chloride solution followed by the application of a vinyl lacquer. The logic of such a sequence is doubtful. A new method is suggested that involves the simultaneous deposition of copper and vinyl lacquer. Modifications in lacquer formulation are necessary to produce optimum results. Briefly, then, the paper describes some of the work done to effect an optimum formulation. Also, the practical ramifications of simultaneous deposition are discussed. Copies of the Proceedings may be obtained as stated in the preceding abstract.

A NEW CHEMICAL METHOD FOR ETCHING MAGNESIUM PRINTING PLATES. J. A. Easley. *TAGA Proceedings*, Sixth Annual Meeting, 1954, pages 76-79 (4 pages). After nearly five years of experimental work, a new method has been developed for chemically etching magnesium printing plates. Line engravings which require 60 minutes or more to be etched by conventional means can be etched to 0.020" depth in as little time as five minutes with this new method. The quality of etch is equal to or superior to most conventionally etched plates. Etching of the plate is accomplished by the application of a unique etching bath in a special etching machine. The bath contains nitric acid and certain organic film forming chemicals which give preferential protection to the sides of the image areas. In effect, the plate is continuously "powdered" during the etching operation, thereby eliminating the time consuming manual powdering operations. At present, this method of etching is recommended only for line work; however, promising results have been obtained with halftones in the laboratory. It is hoped that this development, by providing an economical engraved printing plate, will help point the way to better and more economical methods of printing. Copies of the Proceedings may be obtained as stated in the preceding abstract.

\*PHOTOMECHANICAL RESIST COMPOSITIONS. *British Patent* 713,947. L. M. Minsk, W. P. Van Deusen and E. M. Robertson. *Printing Abstracts* 9, No. 10, October, 1954, page 713. The resist consists of a solution in an organic solvent of a cinnamic acid ester of polyvinyl alcohol and, as an agent to increase its sensitivity, a benzene or naphthalene compound containing 1 to 3 nitro groups attached to the benzene or naphthalene nucleus, but free from amino, hydroxyl and formyl groups in the position ortho to the nitro group, all the nitroaryl compounds being free of an amino and a hydroxyl group in positions ortho to each other and free of carboxyl and sulpho groups.

CHARACTERISTICS OF PVP FOR LITHOGRAPHY. H. A. Beechem. *Graphic Arts Monthly* 26, No. 10, October, 1954, pages 106, 108 and 110 (3 pages). Describes properties and use of polyvinylpyrrolidone. Has been used in deep-etch coatings that have been sensitized with both dichromate and diazos. Only a limited amount of work has been done on the use of PVP in lithography.

### Paper and Ink

A COMPENSATION CHART FOR THE EFFECTS OF AMBIENT CONDITIONS ON PAPER HYGROSCOPE READINGS. G. C. Wheeler and R. F. Reed. *TAGA Proceedings*, Sixth Annual Meeting, 1954, pages 80-84 (5 pages). The errors in the measurement of paper humidity by means of gold beaters skin hygrometers are described. They are caused by the moisture capacity of the sensing element and temperature effects. They were measured for the LTF Paper Hygroscope and corrections for them given by means of an alignment chart. TAGA Proceedings may be obtained from the Secretary-Treasurer, George Hammer, Forbes Lithograph Mfg. Co., P.O. Box 513, Boston, Massachusetts, for five dollars each.

EXTENDING THE RANGE OF THE NBS STIFFNESS TESTER. Vernon Worthington. *TAPPI* 37, No. 9, September, 1954, pages 384-7 (4 pages); *Bulletin of the Institute of Paper Chemistry* 25, No. 2, October, 1954, page 135. Two instruments suitable for measuring the stiffness of paper and a novel specimen cutter are described. One stiffness tester provides for two testing ranges, and is suitable for heavy papers and light cards. The second stiffness tester is suitable for very weak materials such as tissues. Certain new features have been incorporated in these models, but the basic principle remains the same as that described in the previous construction. Some difficulties encountered in testing very weak materials are discussed, and certain test procedures are suggested. 1 table, 5 figures, and 1 reference.

ULTRASONIC VISCOMETER. *American Printer* 135, No. 11, November, 1954, page 12. The Ultra-Viscoson manufactured by Cincinnati Division of Bendix Aviation Corporation is finding new uses such as control of color shade in gravure inks through viscosity control. A hermetically sealed viscosity sensing probe operating at ultrasonic frequencies can be mounted directly into the ink reservoir. The probe is connected to an electronic computer which translates the damping effects of liquids on the vibrating probe into viscosity units.

THE IMPACT OF SYNTHETIC RESIN VARNISHES ON LITHOGRAPHIC INKS. C. R. Conquergood. *Canadian Printer and Publisher* 63, No. 11, November, 1954, pages 41 and 92 (2 pages). The increasing role of synthetic resin varnishes in lithographic inks is summarized. Among advantages are listed 1) quicker-setting and drying, 2) higher gloss when desired, 3) harder drying films, 4) ready-to-use formulations, and 5) excellent press performance. The greatest disadvantage claimed is that blankets and rollers must be chosen that are compatible with the mineral oil that many synthetic varnishes contain.

THE INFLUENCE OF PAPER ON THE AUTOXIDATIVE DRYING OF PRINTING INKS. R. R. Coupe. *Journal of the Oil and Colour Chemists' Association* 37, No. 415, November, 1954, pages 621-637 (17 pages). The rate of drying of printing inks on paper falls as the acidity of the paper rises, the effect being more marked at higher ambient humidity. It is primarily due to the irreversible sorption of cobalt (probably as the ion) on the cellulose fibres. Troubles are more often experienced in lithography than in letterpress printing, owing to the larger amount of water, the smaller amount of cobalt, and the thinner films customary with the former process. Addition of cobalt nitrate to the ink or to the fountain solution may afford a remedy.

RATING PAPER QUALITIES. C. V. Morris. *Printing Magazine* 78, No. 11 November, 1954, pages 68-69 (2 pages). The article describes how one buyer in a printing plant has classified every grade of offset made. Qualities such as whiteness, brightness, finish, opacity, dimensional stability, caliper thickness, liness, foldability, stiffness and filler content are recorded. Many of the properties are graded by simple, physical observation.

### Lithography—General

CLOSER REGISTER POSSIBLE ON WEB PRESSES WITH NEW TENSION MEASURING DEVICE. *Printing Monthly* 6, No. 8, November, 1954, pages 6-7 (2 pages). Link Engineering Company of Detroit has adapted a tension measuring device, the "Lod-Cap", originally developed for rubber industry, for use on paper rewinders and web presses. Air pressure,



supplied from factory at 60 pounds minimum pressure, balances forces at one end of an idler roller through a diaphragm and valve arrangement. The sensing element output can be fed to recorder-controller for automatic control of tension. Response to variations is said to be very good.

**FOUNTAIN DOPE.** J. D. Payne. *New England Printer and Lithographer* 17, No. 10, November, 1954, pages 26 and 28 (2 pages). The dampening system can be a major cause of headaches when running a press. Although settings of dampers vary with models of presses, certain observations of damper system adjustment and operation can be made. First damper rollers must be true cylinders and their surfaces concentric with the spindles. Second basic requisite is to have clean dampers. In setting damper rollers be sure both ends of the rollers are set in the same direction. The pH of the fountain solution must be adjusted to the type of ink and paper that is being run. There are many methods to regulate the amount of moisture getting to the plate, but the best is to have clean, even and properly set dampers.

**LITHOGRAPHIC PRESS INK DISTRIBUTION STUDIES BY RADIOTRACER TECHNIQUES.** J. R. Bradford. *TAGA Proceedings*, Sixth Annual Meeting, 1954, pages 91-94 (4 pages). An analysis was made of ink flow on rollers of lithographic presses by means of radioactive tracers. The investigation involved a study of the rate of exchange of printing inks on steel and rubber rolls, and the measurement of ink film thicknesses during press operation. A mathematical analysis of an ink distribution system was made and radiochemical and analytical data evaluated. Copies of the TAGA Proceedings may be obtained from the Secretary-Treasurer, George Hammer, Forbes Lithograph Mfg. Co., P.O. Box 513, Boston, Massachusetts, for five dollars each.

**GROWTH OF RADIOISOTOPE UTILIZATION IN INDUSTRY AND ENGINEERING. MEASURING INK ON PRESS ROLLERS.** P. C. Aebersold and C. E. Crompton. *Modern Lithography* 22, No. 10, October, 1954, pages 57 and 60. Ink film thickness on rollers was measured under dynamic conditions by plating the rollers with Ni63 followed by a thin layer of copper.

### Graphic Arts—General

**TESTING COLOR APTITUDES OF PROSPECTIVE AND ACTUAL PRINTING PRODUCTION EMPLOYEES AND THE STATISTICAL IMPLICATIONS.** Donald Macaulay. *TAGA Proceedings*, Sixth Annual Meeting, 1954, pages 95-103 (9 pages). This paper describes three applications of the Color Aptitude Test prepared by the Inter-Society Color Council under the direction of Dr. F. L. Dimmick and C. E. Foss, co-chairmen. A photograph is shown. In addition, a complete description is given on how it was used, not only for the selection of Statistical Quality Control inspectors in three printing plants, but how it was used to evaluate other printing production divisions, such as day and night pressmen, camera, art, and

management. Three case histories are illustrated and comparisons are made against the original statistical standards set by the Color Aptitude Test Committee. Copies of the Proceedings may be obtained from Geo. Hammer, Forbes Litho Mfg. Co., P.O. Box 513, Boston, Mass. for five dollars.

**CONTROLLED LABORATORY PRINTING TECHNIQUES.** Jacqueline Fetsko, W. C. Walker and A. C. Zettlemoyer. *TAGA Proceedings*, Sixth Annual Meeting, 1954, pages 39-47 (9 pages). Laboratory study of the printed process requires careful control and measurement of such vital variables as printing pressure, speed, and ink film thickness. The techniques for handling these variables are reviewed, and a practical combination for controlled work on a proof press is selected. Static printing pressure is measured with a flexing bridge such as the Huck pressure sensitive base. Correlation of the static pressure with dynamic pressure has been made using strain gages and the Brush Strain Analyzer. Speed is handled by measuring the time of passage of the cylinder over the plate with an electric stopclock. The method selected for film thickness measurement is direct weighing of the ink on the plate after establishment that resting of the particular ink does not affect results. Use of these techniques in a constant temperature and humidity room has produced highly reproducible results. Copies of the Proceedings may be obtained as stated in the preceding abstract.

**RESULTS OF A STUDY ON OFFSET COLLOTYPE.** H. H. Lerner. *TAGA Proceedings*, Sixth Annual Meeting, 1954, pages 26-32 (7 pages). Continuous-tone printing as exemplified by the Collotype process is briefly explained together with a short history of its background both in this country and in Europe. Developments are brought up to date with the introduction in America of the Direct Rotary Press about 1930 and early attempts to print the Collotype plate by offset. Although the principles of Collotype have been applied to the Offset press, a new type of plate has been derived specifically for the purpose. The disadvantages of Collotype have been largely circumvented as a result. Long runs of high quality are now possible on grainless plates and without a water fountain on the press. The new plate was designed for the Army for the printing of aerial photos directly from the original aerial negative without the intermediate steps of screening as in conventional offset. The continuous-tone image of the new plate shows excellent resolution of detail and tonal graduation on a par with Collotype. TAGA Proceedings may be obtained as stated in the preceding abstract.

**ELECTRONICS AS AN AID TO REPRODUCTION.** Eric Chambers. *Process Journal* 10, 1954, pages 9-11, 13-15, 17-19, 21-23 & 25 (13 pages). The application of electronics to the graphic arts is surveyed. The following are discussed: the Photon Typesetter, the Klischograph electronic engraving machine for newspaper engravings, the Fairchild Scan-a-Graver and Scan-a-Sizer, Ronco Elec-

tronic Stencil Machine, the Times Stenafax Machine, the Time-Life and R.C.A. Color Scanners.

**MAKING PLASTIC TRANSPARENCIES AND REPROS.** J. B. Hefflin. *Graphic Arts Monthly* 26, No. 11, November, 1954, pages 66, 68, 70, 72, 77 and 78 (6 pages). The technique of pulling transparent proofs on plastic sheet using a proof press of the Vandercook 4-T type is discussed. Both black and white ink may be used, depending upon the required end-use of the proof.

**EVALUATION OF THE DIRECT IMAGE OFFSET PROCESS.** Progress Report No. 1. S. W. Mabius. *American Newspaper Publishers Association Technical Report* 18, December 1, 1954, pages 1-4. (4 pages). This report explains the Direct-Image Offset process as a possible solution for small newspapers, particularly flatbed users, whose circulation is outgrowing production capacity. The Direct-Image plate is made of grained aluminum foil bonded to heavy card stock backing. To prepare the plate for printing, it is "proved" on a made-up type form, using a non-drying ink, which retains its affinity for ink after completion of the platemaking process. The plate is then given a light acid bite, gummed, and run through the Debossor to remove a slight embossing incurred during "proving". The report summarizes Direct-Image Offset process evaluation for further study. There are still some definite facts to be established to prove the process acceptable for newspaper printing.

**LUBRICATION OF MODERN PRINTING MACHINERY.** A. F. Brewer. *American Printer* 135, No. 9, September, 1954, pages 21-23 & 52 (4 pages); No. 11, November, 1954, pages 27-31 (5 pages). Author discusses centralized systems of automatic lubrication which leads to better press maintenance and cleaner press rooms. The concluding article discusses types of lubricating systems as applicable to certain types of presses. Effective lubrication is a must for profitable business.

### New Man-Made Rubber

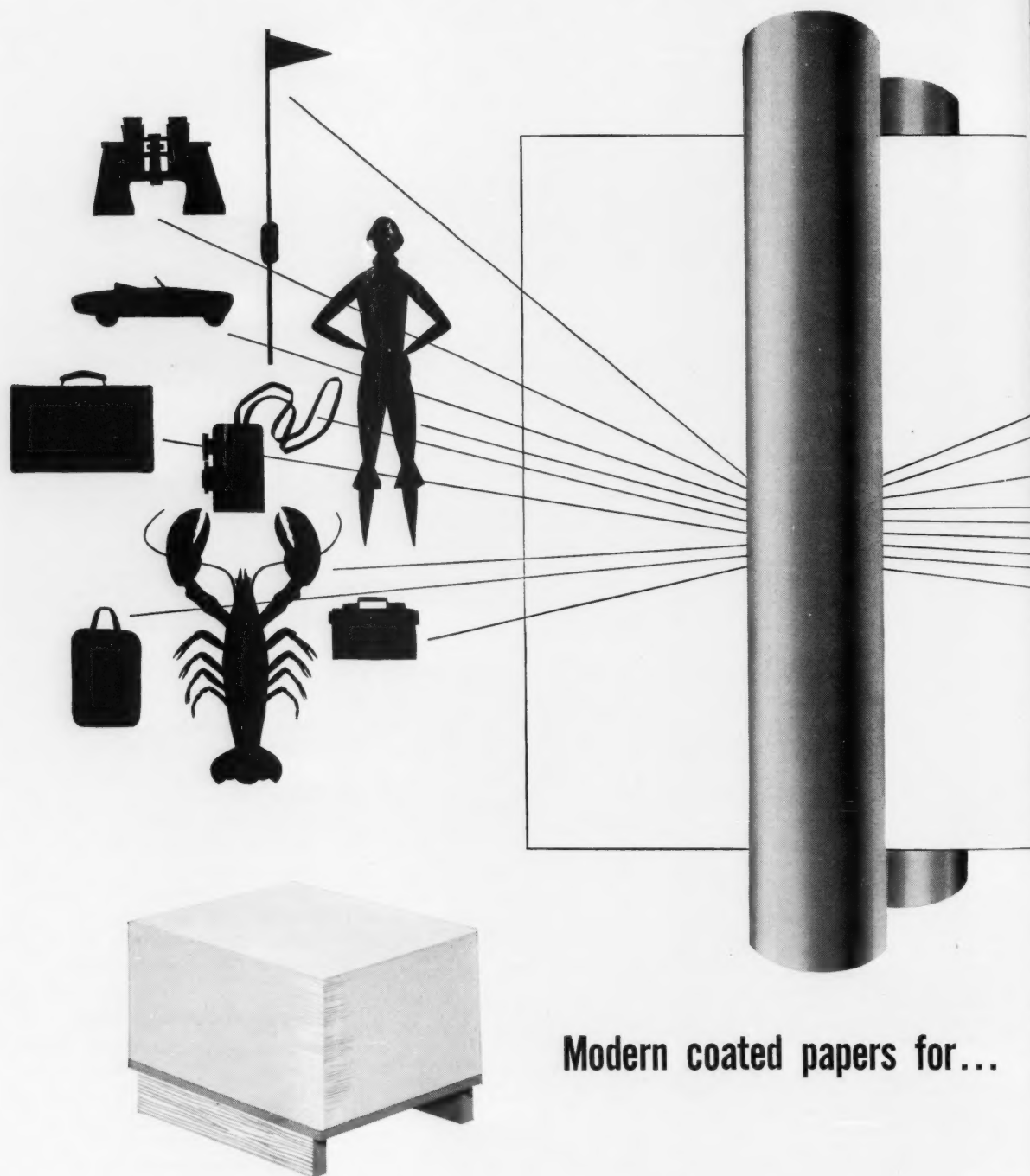
Scientists have finally succeeded in reproducing the true molecule of crude, or tree-grown rubber, it was announced by William S. Richardson, president of Goodrich-Gulf Chemicals, Inc. According to Mr. Richardson, who is also president of B. F. Goodrich Co., the new rubber is made from different materials than those used in GR-S synthetic rubber.

### In-Line Equipment Reprint

Start-to-finish, high-speed, in-line printing operation is discussed by George Auerbacher, president of Champlain Co., Inc., in a reprint of his talk given at the 1954 convention of the Gravure Technical Assoc.



Everything comes to *life* on



Modern coated papers for...

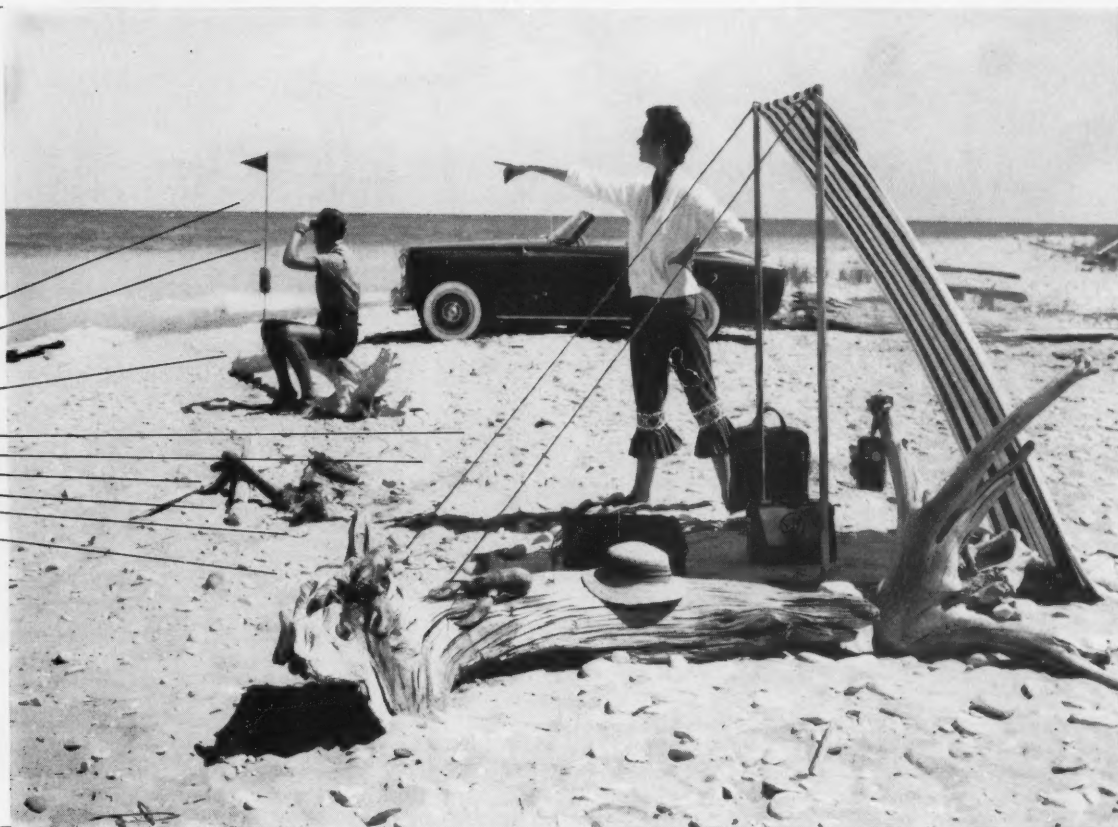


# Kimberly-Clark Crandon Enamel

From line to halftone, monotone to full color letterpress, Crandon Enamel brings you sharpness and fidelity of reproduction that only a modern paper can give. Newest in Kimberly-Clark's family of fine papers, Crandon is engineered to make the most of the newest inks and techniques. It has a careful balance of dimensional stability, strength,

uniformity, whiteness and all the other properties vital to smooth operation on the press and in the bindery.

Ask your Kimberly-Clark distributor to show you his convincing demonstration folder. Then try Crandon Enamel, or one of the other fine Kimberly-Clark papers listed below. You'll find you do your best on Kimberly-Clark stock!



**Modern Lithography:** Prentice Offset Enamel, Lithofect Offset Enamel, Shorewood Coated Offset, Fontana Dull Coated Offset.

**Modern Letterpress:** Hifect Enamel, Crandon Enamel, Trufect Coated Book, Multifect Coated Book.

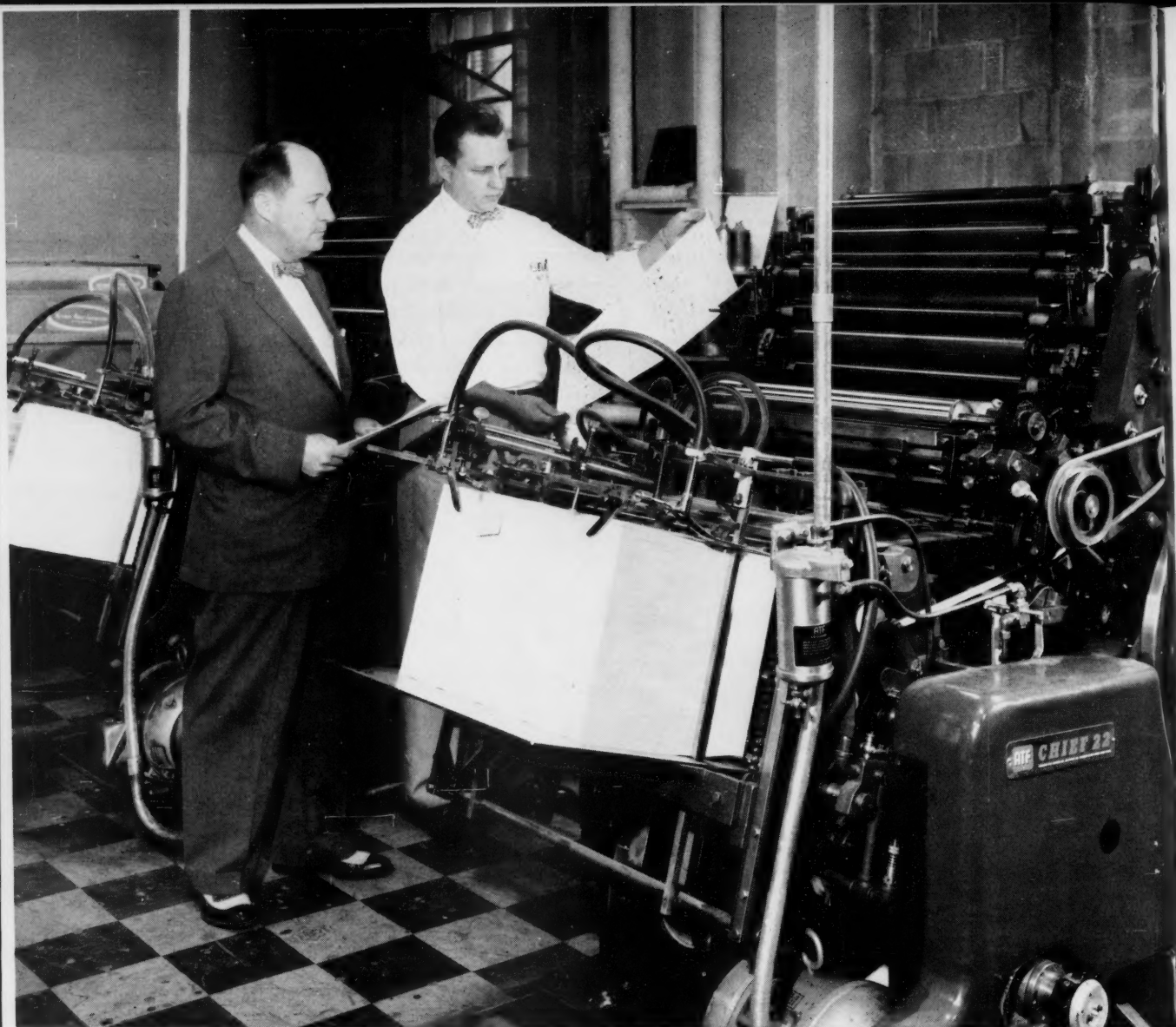
**Kimberly Clark**

COATED PRINTING PAPERS



Kimberly-Clark Corporation • Neenah, Wisconsin





## How direct-mail house improved printing quality 50%

That figure comes straight from Les Gaupp, President of Advertisers Associates, a Pittsburgh duplicator shop which recently switched from duplicators to ATF Chief 22's.

Here's how AA "improved quality 50% and service 20%." In '52, this Pittsburgh direct-mail house added a rebuilt ATF Chief offset press to their line-up of three duplicating machines. A year's experience with the Chief sold them on the advantages of a "real" press. Only question was which press to buy.

Deciding factor turned out to be the quick makeready and uncomplicated operation of the Chief. In July '53, they

traded in the rebuilt machine on a new 17½ x 22½ Chief 22. Only two months later, they added *another* Chief.

"They really put through a lot of paper — 20,000 to 28,000 impressions a day," Mr. Gaupp says. "The larger Chiefs give us better coverage and let us run larger forms. And with two machines we don't have to break up our runs. These two are real profit producers."

Full details on the Chief 20 and 22 are yours in new ATF folders. Write for them today. American Type Founders, a subsidiary of Daystrom, Inc., 200 Elmora Avenue, Elizabeth, N. J.

C.43

**Better, More Profitable Printing from the Widest Line of Processes**

GRAVURE...LETTERPRESS...OFFSET





## LITHO PRODUCTION

# Clinic

by Theodore F. Makarius

## Storing Litho Plates

**I**N the average plant, press plates which are to be stored for a future re-run do not receive the care necessary to protect them properly while in storage. To insure the life of stored plates you will find it practical and economical to adopt the following procedure as a standard.

The plates must be stored where they can be kept reasonably dry and accessible; do not put one on top of another without a sheet of paper between them. Actually, the best way to store offset plates is to hang them in racks so there is a good circulation of air around each one.

There are many factors to be considered when storing plates and one of the most important is the examination of the last sheet from the press at the end of the original run. When nearing the end of the run, insert a blank sheet in the feeder so you will have a single impression of the plate to be stored. If this proof shows that the condition of the plate is okay for further use, attach the sheet to the plate. By so doing you will protect the plate surface and be able to quickly identify the subject when it is to be taken out of storage.

Assuming the last sheet indicates that the plate is good enough for a rerun, it should be given an extra

roll of the inking rollers before gumming. Care must be taken in gumming so that a thin layer is applied evenly and smoothed out with a soft cloth. Cheese cloth is best for this purpose and you should make sure it is not thoroughly dry. The rag used for gumming should be washed each morning, wrung dry, then placed in a container having some small holes in the lid for ventilation. This will help the rag to remain limp and soft so when used in gumming it will not rub or scratch the ink on the image surface. This is very important, for any roughness in either the gum sponge or rubbing-down cloth will produce gum cracks where the ink was removed from the image.

There are two types of gum cracks which cause trouble when running stored plates, and both are caused by improper gumming for storage. The first is due to the ink being removed from the image, allowing the gum to contact the naked lacquer or albumin in the image area. The second type occurs when the gum is not smoothed sufficiently and heavy streaks of gum dry on the image, preventing the removal of the ink in the washing out process.

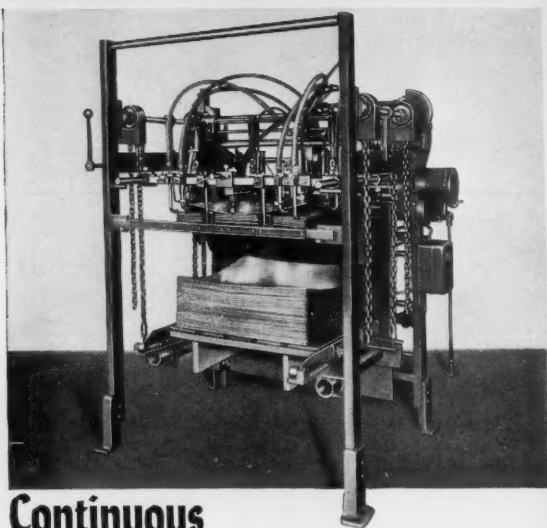
After the gum has been smoothed and dried thoroughly the plate should

be washed clean with Lithotine and every particle of ink removed from the image. Next, a thin coating of litho asphaltum should be applied. The plate is now ready for the identifying sheet to be attached to the face of the plate and placed in storage. It is a good practice to use large sheets for covering the plate. If the sheet from the job does not cover the entire plate it should be attached to either a waste sheet of sufficient size or a piece of stock large enough to allow the gummed paper or scotch tape, which is used for attaching the sheet to the plate, to be stuck to the reverse side of the plate. Very often when using gummed paper or any adhesive for this purpose it will leave a mark on the plate if stored for a long time.

As for the asphaltum used to wash out the inked image it is advisable to mix one ounce of oleic acid to a gallon of asphaltum. This makes the image more grease receptive when put back on the press for a re-run. It is also wise after washing out the plate to cover the entire surface, regardless of the size of the image, with asphaltum; this will help prevent moisture or atmospheric changes from attacking the gum arabic coating.★★



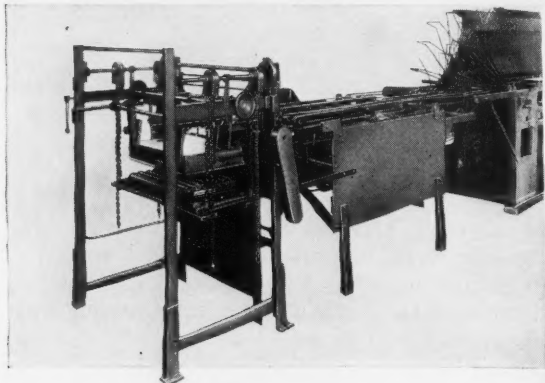
# Dexter Machines for Metal Decorators



## Continuous Reloading Metal Sheet Feeder

Automatically separates, picks up and advances metal sheets to feeding-in point of press at up to 85 sheets per minute. Handles sheets 36 x 36" maximum to 14 x 18" minimum, between 38 and 24 gauge stock. Feeders for larger sizes and heavier gauges also are available.

New loads are placed in feeding position without stopping machine. Conveys double sheets to reject tray with no break in production. Rubber suckers and drop rollers eliminate sheet scratching.

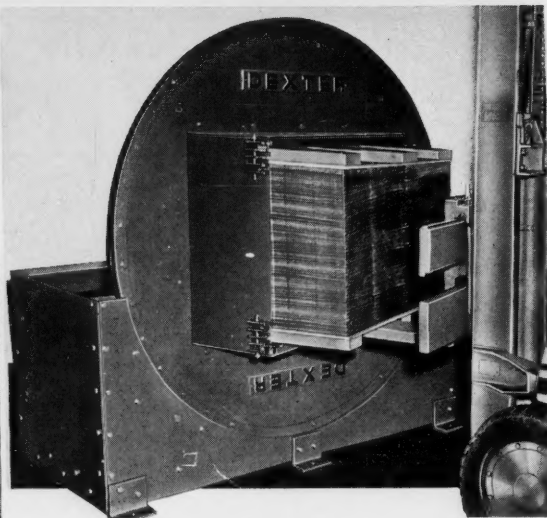


## End Oven Stripper

Automatically removes lithographed or coated sheets from the wickets at the discharge end of the drying oven, without manual assistance.

This machine handles metal sheets in all standard sizes, at speeds up to 100 per minute. Larger sizes are available.

Unit delivers to Dexter Pile Delivery without scratching or damage.



## Metal Sheet Pack Turnover

Sheets delivered face down from the drying oven are trucked on skid into the turnover. A second skid is placed on top of pile and a half revolution of the turnover brings pile of sheets to face up position, resting on the second skid ready for trucking to next operation.

No clamping of piles.

Built in two sizes, for handling sheets up to 36 x 36" and up to 36 x 44". Minimum size sheet handled by either machine is 16 x 16". Maximum load is 6,000 lbs. Sheets of any thickness can be handled.

Pile is squared in both directions into box during turning process. Takes approximately 20 seconds.

*Write to us today for literature on any or all of these machines.*



## DEXTER FOLDER COMPANY

General Sales Office

330 West 42nd Street New York 36, N. Y.



# Metal Decorating

## Metal Deco Drying Ovens

**I**T wasn't so long ago that box ovens were in use by the can companies and the metal decorating jobbers. These had no circulation as we use the term today and it was customary to leave the racks of sheets in the oven over night to be certain that they were perfectly dry. In some cases, the sheets near the top of the oven were a slightly darker shade as compared to the sheets which had been baked near the floor of the oven, but this was entirely acceptable.

The next step was to elongate the box oven and run a conveyor through it (similar to those used today) and a cooling section was added.

The advantages of adequate circulation now are fully appreciated as an aid in bringing the sheets up to temperature rapidly and uniformly—that is, with approximately the same temperatures over the entire area of the sheet.

From no temperature controls in the earlier days—(it was necessary for the operator to watch a thermometer and open or close a hand valve)—the modern oven is now equipped with a precision temperature controller for each zone. Of course, in the older ovens the desired temperature was reached about midway of the tunnel and from there it started to drop. Now, most ovens are

*By Fred S. Bailey*

Wagner Litho. Machinery Division

*A paper presented at the annual meeting of the National Metal Decorators Assn., Atlantic City, October, 1954.*

designed for a rapid temperature rise (two minutes or less) and the desired baking temperature is maintained up to the cooling zone.

Preheating chambers, for heating the empty wire trays on their return to the entrance end of the oven, were not whole-heartedly accepted at first—because of the resulting ghosting with many of the coatings and lacquers. Thanks to our friends with the so-called paint and varnish companies and others—the ghosting has been reduced by reformulation. A few materials which indicated under baking where the sheet contacted the cold wicket have been aided by this preheating chamber.

The advantages of heating the wickets are now generally accepted by the can companies, but uniformity of wicket temperatures—side to side and from top to bottom is of importance. We have recently developed a counter-flow method which is meeting this requirement.

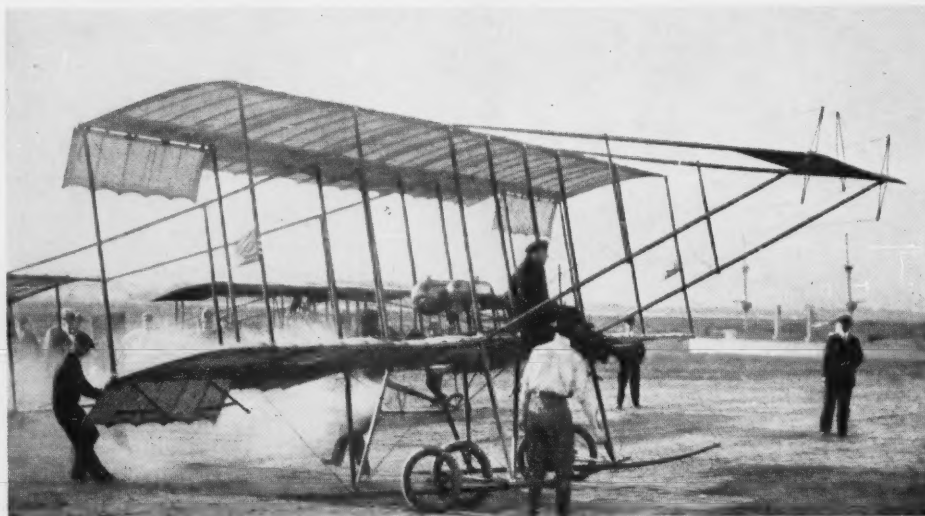
Because of the thickness of the customary 3/16" x 3/8" wicket wire

as compared to a sheet of tin plate—longer time is required to bring it up to temperature. Tests taken several years ago (before preheating chambers were seriously considered) indicated that the wicket wire did not reach 400° until the end of the heating chamber. As a result, the wickets retarded the heating of the sheets—thus reducing the baking time at temperature—or necessitated the operator to reduce the speed of the line so that the desired baking cycle could be maintained.

We have recently made up a conveyor—using square steel tubing. Of course, the primary purpose is to reduce the gas consumption and there is no question about economies of this nature. The cost of the tubing is considerably more than the cost of the solid steel wire; but from preliminary reports, it appears that this development will be watched with considerable interest.

The customary roller chain, which is still in use in many ovens, was designed primarily for power transmission. It is certainly not ideal for a relatively long conveyor medium—as the small rollers will slide rather than roll on the track when solvent vapors or carbon from the poor lubricant start collecting on the bushing. Chains with outboard rollers will, in





## 'Baling Wire' Model

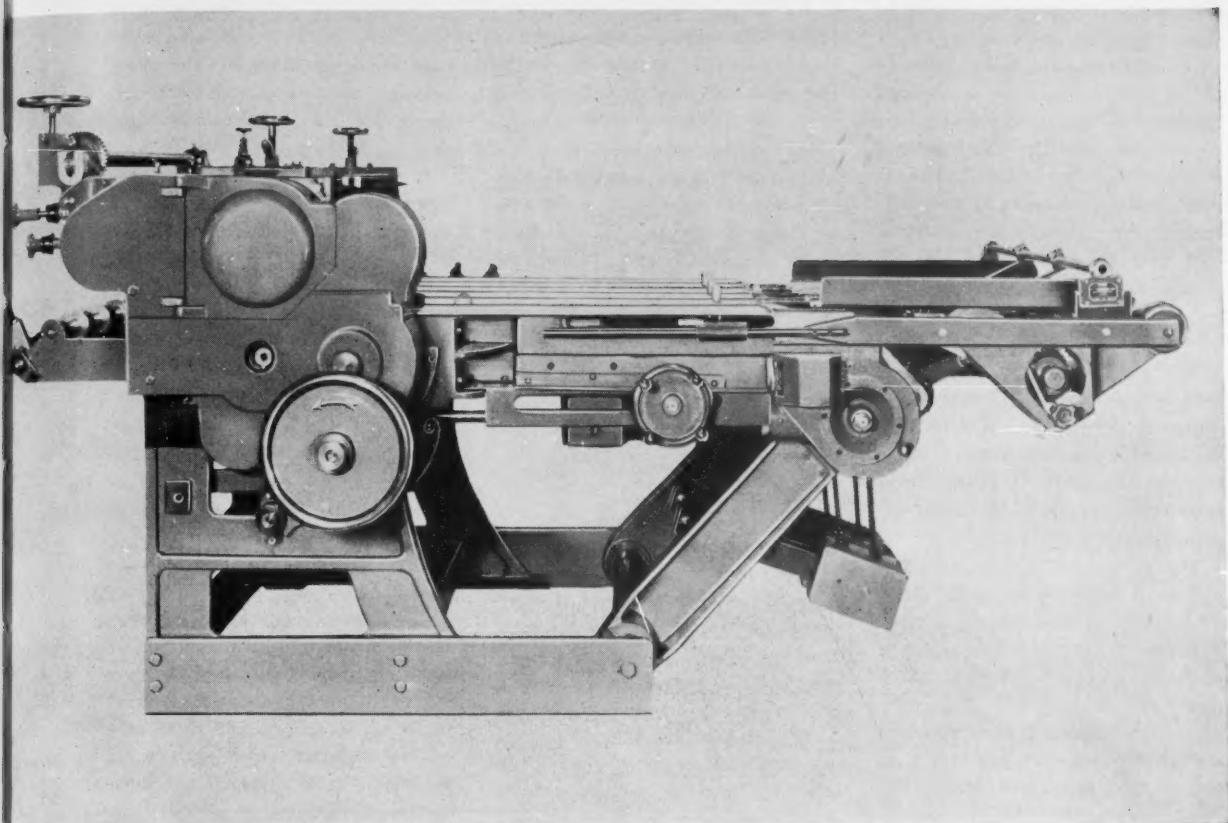
Aircraft has come a long way from this "baling wire" model of 1911 . . . and so has metal lithographing machinery!

Fifteen years before this plane got off the ground, Wagner engineers were designing machinery for the lithographer. Wagner-equipped plants now provide the finest metal decorating facilities in the world.

Illustrated on the opposite page is a new Wagner Model K Type Spot Coater.

***When Thinking of Progress—Think of Wagner***





*The New Wagner Model K Lug Type Spot Coater—  
With Three Register Fingers. (Designed for use  
with automatic feeder or Wagner press delivery.)*

The Wagner line includes: ROTARY-AIR OVENS, D. E. F. OVENS, AUTOMATIC STRIPPERS, SPOT COATERS, VARNISHING MACHINES, AUTOMATIC FEEDERS, ROLLER REVOLVING MACHINES, LABORATORY COATERS, SYNCHRONIZING DRIVES, AND OTHER SPECIALIZED EQUIPMENT FOR COMPLETE LINES

## WAGNER LITHO MACHINERY

Metal Decorating Machinery

Harborside Terminal, Unit 3, 34 Exchange Place, Jersey City, N. J.



*Division*



our opinion, be the general practice within the next few years. As most of you know, the outboard rollers are about  $1\frac{1}{2}$ " in diameter and spaced 10" apart. They are attached to one side of the roller chain on extended pins; and it is these rollers that travel on the rails and support the conveyor, the smaller rollers come into use only when the chain passes over the sprockets.

#### **Graphite Bushing**

The outboard rollers are provided with a graphite bushing which requires no lubrication, but the pins and bushings for the smaller rollers must be lubricated. A no-back-bend feature prevents the chain from sagging between outboard rollers.

We are pleased to find that more and more metal decorators are using potentiometers to check oven performance; with this instrument, a chart or graph is obtained to indicate the rapidity and uniformity of the temperature rise at the entrance end of the oven and the variation of the temperature through the maintaining zone. It follows that the length of time at temperature can also be checked to determine if there is excessive drop near the cooling zone — which would shorten the baking cycle.

Some of the paint and varnish companies make surveys and of course, this is a great help, but we believe that periodic checks should be made to insure highest quality of the finished product.

#### **Recording Instrument**

As many realize, this is the procedure followed by the can companies. They use a high speed recording instrument — but that is not essential. A hand operated portable instrument will serve very well for the smaller plants — provided the readings are taken by an employee who is interested in quality control.

Measuring air temperatures adjacent to the sheet is the customary practice and I believe most decorators know that the method used involves attaching five thermocouples to a test sheet — so they are adjacent

to but not touching the sheet. Lead wires from these couples form a cable, which is usually about 150 feet long and each pair of wires is connected to the potentiometer.

By missing one sheet from the feeder, the test sheet can be placed by hand into the empty wicket as it enters the oven. If the hand operated potentiometer is used, the lead wires are connected to a rotary switch which permits the operator to read the temperature of any point.

Within the past few years, it has been found necessary to increase the length of many lithographing departments by removing partitions, building additions or erecting new plants to meet present requirements.

There are several causes for this change; but increased production speeds, which have about doubled within the last 10 years, is the principal one. Also, space is needed for automatic stripping which is generally considered a necessity at production rates of more than 60 sheets per minute. Wet varnishing is common practice today and accordingly, space is now required for a varnishing machine — between the press and the oven.

#### **Tandem Ovens**

In some instances, it is economical to have tandem coating ovens, and, of course, this type of line calls for an exceptionally long building. But the exact length will depend upon production speed and baking cycles in each oven. Attempts have been made to place tandem ovens side by side, with a turning device at the exit end of the first oven. Ovens at right angles to each other have also at least been considered; but these arrangements have not been satisfactory, particularly in view of the present demand for increased speed.

Sheet sizes also have been increasing during the past several years, as indicated by the changes in our spot coaters. The first units had 9" diameter composition rollers — the next size was  $9\frac{1}{2}$ " and this was followed by the 10". Our recent production shows a demand for 12" and

15" sizes with roller lengths up to 44 inches. (Of course, we make larger sizes for drum sheets but the above pertains to tin plate and black iron sheets for the smaller containers, etc.)

From this trend, we note that the lithographing or coating line of about 20 years ago was built for sheets up to 26" x 34"; whereas, many lines today are being installed to handle sheets up to 34" x 43". Along with the increase in size, we also provided for increased speed and closer accuracy in registration.

#### **Bigger Ovens**

The ovens to handle these larger sheets, up to 100 per minute, have to be *higher, wider and longer*. In addition, they must be provided with improved entrance and exit conveyors so the heaviest and lightest gauges can be handled without scratches or dents.

It is fully realized that the average shop has other problems to consider and accordingly might not yet be able to take advantage of some of these economies in planning on new lines of equipment. But every means of reducing handling costs should be given careful consideration.

A floor plan can be made, for one or more lines of equipment, to suit any production demand. This of course is essential in planning on a new building, or for alterations to a present building. This plan should indicate aisles for trucking, accessibility for adjusting and washing-up and the possibility of column interference. Adequate storage space for work in process should also be indicated on the plan if this is involved in the project.

In the development of the floor plan, it is important to allow for working space between the coater and the oven. A belt conveyor that can be swung up out of the way or telescoped is most desirable for this purpose. Electrical synchronization of the separate units in the line has now been perfected and because this system eliminates many drive connections it is also advantageous in providing accessibility.★★



### **New Litho Plants for Crown**

Plans were announced last month for immediate construction of two new lithographing plants for the Crown Can division of Crown Cork and Seal Co. Mr. John J. Nagle, chairman of the board and president of Crown said that one plant of 200,000 square feet will be built in Philadelphia, and the other plant, approximately half this size, will be built at Bartow, Fla.

Included in the construction plans was announcement of a new can manufacturing unit in Baltimore, to be ready for the peak 1955 food packing season.

### **1955 NMDA Convention Dates Set**

The National Metal Decorators Assoc. again will hold its annual meeting in Atlantic City, Oct. 10-12. Reservation forms will be sent to members well in advance of actual meeting dates, according to Harold W. Lee, secretary-treasurer. A plant tour of Crown Can Co., Philadelphia, already has been scheduled.

### **SRO at Beefsteak Party**

Printers Supplymen's Guild of Chicago sold out the 550 available tickets for its annual "Beefsteak Party" at the Furniture Club, Dec. 6. Over 100 late applicants for tickets had to be turned down. Knives, forks and spoons were absent from the tables and guests donned butcher aprons and used their fingers.

Frank Rice, American Roller Co., assisted by Carl Yaley, Graphic Arts Supply Co. and president of the Guild, planned the party.

### **NYU Opens Litho Course**

Registration for the spring term, Lithographic Sales & Production, given by Washington Square branch of New York University starts Jan. 24. The course will begin Feb. 10 and is given each Thursday evening from 6:15 to 8:00 for 15 sessions.

Information and registration forms can be obtained from the Dept. of General Education, 3 Washington Square, North, N. Y., N. Y., according to H. C. Latimer, Metropolitan Lithographers Association, instructor.

### **\$5 Million Unit for Canco**

Continental Can Co. is building a \$5,000,000 research and development unit on Chicago's far south side, scheduled for completion in mid-1955. The three-story structure will have 250,000 square feet of floor space, according to Ralph Graham, head of Continental's metal decorating operations in Chicago.

### **Graphic Arts Standard Approved**

American Standards Association has approved the first proposed standard development by the sectional committee on controls and signaling devices for graphic arts equipment, B65. The Research and Engineering Council and the National Safety Council are co-sponsors of this committee.

The approved standard is officially designated in the ASA records as follows: American Standard Safety Code for Controls and Signaling Devices for Graphic Arts Presses, B65.1-1954.

This is believed to be the first American Standard developed primarily for graphic arts equipment.

This standard covers the design, arrangement, designations, color coding and safety interlocking features of controls and signaling devices for all types of printing presses to safeguard personnel operating such presses.

The committee recommends the voluntary adoption and use of this standard by printing companies at their earliest convenience. It is hoped that individual companies will not only use it in the purchase of new equipment, but will also incorporate this standard in existing equipment during any major change.

### **New Tax Law Outlined**

PIA, in its December bulletin, has detailed the changes that will affect most printers and lithographers, along with other practical suggestions on how you can properly minimize your taxes for 1954. PIA cautions that this article should be used as a check list and in every case, conclusions should be discussed with your tax counsel.

### **Canners Meet In Chicago**

Label lithographers and metal decorators will meet in Chicago, Feb. 19-23, at the Conrad Hilton Hotel for the annual meeting of Canning Machinery & Supplies Assoc. Many will also participate in the trade show staged by National Canners Assoc. at its convention on the same dates.

### **Stevenson Retires**

Arthur E. Stevenson, printing specialist, Du Pont Co., general service department, retired Dec. 31 after 15 years with the company. Mr. Stevenson was honored by his associates at a dinner at Hotel Du Pont last month.

He came with Du Pont in Dec., 1939, as a printing counselor and had been associated previously with a number of Philadelphia firms, including N. W. Ayer & Sons, where he was assistant production manager in the printing dept.

### **Munson Elected Hoe Director**

Erastus H. Munson, president Grinnell Lithographic Co., Inc., Islip, N. Y., has been elected a director of R. Hoe & Co., Inc. He will fill the vacancy on the board created by the death of John Kadel.

### **Rayner Officer Dies**

Alfred W. Rayner, secretary-treasurer, Rayner Lithographing Co., Chicago, died Dec. 5 in Oak Park Hospital after a brief illness. Mr. Rayner, who was 62, was also secretary-treasurer of an affiliated company, Rayner-Dalheim Music Co.

### **Junker Named Vice Pres.**

William W. Junker has been elected vice president of the Great Lakes Press Corp., Rochester, N. Y., it was announced recently by Clifford N. Loveland, president. Mr. Junker joined Great Lakes Press in 1948.

### **Canco Plans New Movie**

An animated, full-color motion picture is being planned by Continental Can Co., highlighting to grocers the merchandising opportunities inherent in canned foods. Transfilm, Inc., will produce the 15-minute film scheduled for first showing April 1.



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# Litho Club

## NEWS

### Cleveland Browns Coach Speaks

Dick Gallagher, coach of the Cleveland Browns football team, was the speaker at the annual stag party of the Cleveland Litho Club last month. The party, attended by 110 members and friends, included a full course dinner, 55 door prizes, Mr. Gallagher's talk and a film showing the training workouts and highlights of the Browns games.

"What is this Screen Process Business?" was discussed by Bert Zahn,

### Silk Screen Demonstrated at Cleveland Litho Club Meeting

manager of the Graphic Arts & Sign Finishes division of Glidden Co., Cleveland, at the regular meeting in November. Milton Grant, president of Silk Screen Process, Inc. and newly elected president of the Nat'l.



Assoc. of Screen Process Printing told how silk screen printing can be used in conjunction with lithography.

### New Slate for Detroit

Elected to office for 1955 at the December meeting of the Detroit Litho Club were the following officers: president, Robert Nicholson, Mueller Color Plate Co.; vice president, Eugene Groteau, Safran Printing Co.; secretary, John Murphy, Garrick Photo Supply Co.; and treasurer, Joseph Fortin, Douglas Offset Co.

New board of governors members include Edmund Tweddle, Tweddle Lithograph Co.; Erwin Stoetzer, National Rubber & Litho Plate Co.; Lester Siggins, Mercury Litho Co.; Erwin Jaffe, Calvert Lithographing Co.; Harold Schalk, Nelson Associates, Inc.; Victor Paul, Kohl & Madden Ink Co.

Next meeting will be held at the Sheraton-Cadillac Hotel, Jan. 18, in

conjunction with the Detroit Club of Printing House Craftsmen and the Detroit Supplymen's Guild. The affair, in honor of Printing Week, is expected to be attended by 400-500 members of the various organizations. It will be a stag dinner and with no charge for club members, \$5 for guests.

### Houston Holds Holiday Party

Club members and guests enjoyed a cocktail hour, turkey dinner and dancing at the annual Christmas party of the Houston Litho Club last month. To swell the attendance, a telephone committee was appointed to call members prior to the dinner-dance, according to Vernon Hearn, chairman of the party.

Joe Miller, G & M Chemicals Co., demonstrated a new copper-aluminum

platemaking process at the regular monthly meeting, December 7, held at Sanborn Lithographing Co., Houston.

### New York Club Nominates

Ballots were mailed to members of the Litho Club of New York last month containing names of the following officers selected by the nominating committee: president, J. Donald Rovegno, Sweeney Lithograph Co., Inc.; vice president, Daniel A. Ford, Peter F. Mallon Co.; secretary, Tom Cavallero, Schlegel Lithographing Corp.; treasurer, Robert Watson, American Colortype Co.

Further nominations can be made at the Jan. 26 meeting, and elections will take place immediately following, according to Angelo Pustorino, president. Featured speaker at the meeting will be O. C. Holland, International Printing Ink Co.

### Ladies Night in Baltimore

The fifteenth annual Christmas party and ladies night was held by the Baltimore Litho Club in the Caswell Room of the Lord Baltimore Hotel, last month. Tickets were limited to the room capacity of 190 persons for the dinner-dance.

### Dallas Installs New Officers

A Christmas dinner-dance was the occasion for installation of new officers for 1955 of the Dallas Litho Club.

The new slate, unanimously elected, includes: Charles Beddoe, Beddoe Printing Co., president; Charles Kavanaugh, Taylor Publishing Co., vice-president; L. J. Reynolds, Robert Wilmans Co., secretary; and James Craft, Commercial Printing and Letter Service Co., treasurer. It was reported that the Color School, using the facilities of Padgett Printing and Lithographing Co., ended the year with about 25 in attendance.

"Supplymen's night" will be the feature of the January meeting, providing an opportunity for the supplymen to give a "commercial" on the new products, techniques and applications marketed by their compan-



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ies. The December meeting scheduled at T & P auditorium, presented the new Miehle 17 Lithoprint press in operation. Press sheets were printed on the spot for inspection.

#### U. S. Printing Advances Richter

Appointment of Charles H. Richter as superintendent of Theodore A. Schmidt division, U. S. Printing & Lithographing Co., St. Charles, Ill., was announced by the company recently. Mr. Richter succeeds August H. Duve who has retired after 30 years service with the company.

#### Tench Dies at 50

James A. Tench, vice president and treasurer of Charles E. Tench Printing Co., Chicago, died Dec. 6 in Tucson, Ariz. He had been with the firm since its founding in 1919.

#### Chicago Holiday Party

Chicago Litho Club met Dec. 16 at Toffenetti's Restaurant for a special Christmas dinner and carol singing. Bruce Tory, head of Sidney Technical College, Sidney, Australia, described Christmas celebrations "down under" where the holiday comes during the mid-summer hot season. Mr. Tory is spending a year in Chicago studying at LTF's research laboratories on a Fulbright exchange scholarship. Ralph Graham, president, announced that annual reports will be submitted and newly elected officers installed at the January meeting.



#### Twin City Christmas Party

At the Commodore Hotel, St. Paul, Minn., 247 members and guests of the Twin Cities Litho Club closed out the activity year with a record breaking attendance for the Christmas party. Seated at the dinner table, left to right, are Mr. and Mrs. H. Johnson and Mr. and Mrs. Boots Kranz, Offset Service, Mpls.



#### Krebs Heads Wash. Club

Washington Litho Club at its January meeting will install Leo B. Krebs as president for 1955. He served on the board of governors and as vice president of the Club before his election as president. Mr. Krebs succeeds Frank H. Mortimer who is executive secretary of the National Association of Litho Clubs.

Bottom row officers: treasurer, James H. Ott, Dept. of the Navy, Bureau of Ships; vice president, David B. Fell, Dept. of the Navy, Bureau of Ships; president, Leo B. Krebs, National Publishing Co.; past president, Frank H. Mortimer, Government Printing Office; secretary, H. Thomas

Driver, Batt, Bates and Co., Inc. Top row, board of governors: Milton H. Egger, Dept. of the Army, Army Map Service; Frank W. Schwedhelm, Dept. of Interior, Geological Survey; Joseph F. Hamm, Dept. of Agriculture, Soil Conservation Service; John G. Spears, Williams & Heintz Lithograph Corp.; Donald A. Moler, Don Moler, Inc.; Virgil N. Clymer, Review & Herald Publishing Assoc.; Raymond E. Geege, Government Printing Office; Charles V. McFadden, Dept. of the Navy, Hydrographic Office; Brainard R. Burgess, Stant Lithograph Service; Milton J. Eckert, Columbia Planograph Co.; John E. Dooley, Washington Planograph Co.; Wilson C. Burgess, Whitaker Paper Co.

#### Keller Awards Service Pins

Service Pins for 25 years employment were presented to five employees of Wm. J. Keller Inc., Buffalo, N. Y., at the annual banquet. Penn R. Watson, Sr., president, reviewed the past year and predicted continued success in 1955. Wm. J. Watson, vice president, presented the 25-year pins to Louise C. Sautter, Harold V. Spong, James F. Foster, Irving F. Pries and Penn R. Watson, Jr.

#### Chicago Typo Installs Officers

John McSweeney, Richards Type-setting & Printing Co., is the new president of Chicago Typographers Association for 1955. M. T. Angstrom, A. & P. Typesetters, is vice president and Ed Price, Eddie Price Typographers Service, is treasurer. New officers were installed at the Christmas dinner-dance, Ladies Night, Dec. 16.

#### Corrected Statistics

"A Quick Look at the Litho Industry" statistics table in the November (ML) page 97, should have shown the \$20 million value of offset presses purchased by litho firms in the New York area as covering the period since World War II rather than for one year.

#### Western Color Moves

New location of Western Color Graphics is 536 S.E. 6th Ave., Portland 14, Ore. The phones are Filmore 6501-6502.



Officers and members of the board of governors were installed at the November meeting of Philadelphia Litho Club. John Maguire, center, past president of NALC and member of New York Litho Club, presided over the installation. Left to right are J. Leonard Starkey—president; Mr. Maguire; and Steven Rubenstein—vice president. The secretary is Joseph Winterberg and Andrew Given is treasurer.

Elected to the board of governors were Russel Johnson, DuPont printing division; William Weiss, The Weiller Co.; Joseph Selin, World Press; and James Killian, Glenn-Killian Ink Co.

John Hallstrom, vice president and sales manager, Edward Stern & Co., Inc., spoke on "The Salesman's Place in the Printing Dollar." He also detailed the new concept of sales compensation now in effect at his company.

A Ladies Night is being planned for Feb. 12 at the Benjamin Franklin Hotel.

Three new members recently joining the Club are James J. Mooney, Jr., Hibbert Printing Co.; Denis Leonard, Colorcraft Litho Plate Co.; and John L. Clark, World Press.



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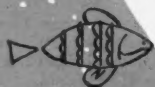
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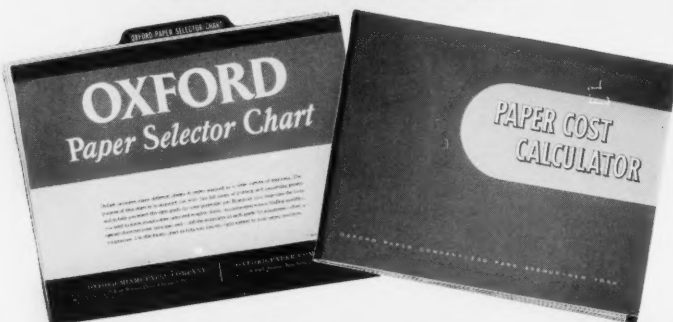


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Dayton, Ohio . . . . . Cincinnati Cordage & Paper Co.  
The Whitaker Paper Co.  
Des Moines, Iowa . . . . . Birmingham & Prosser Co.  
Detroit, Mich. . . . . Chope Stevens Paper Co.  
Fresno, Calif. . . . . Blake, Moffitt & Towne  
Gastonia, N. C. . . . . Henley Paper Co.  
Hartford, Conn. . . . . Green & Low Paper Co., Inc.  
Storrs & Bement Co.  
High Point, N. C. . . . . Henley Paper Co.  
Indianapolis, Ind. . . . . MacCollum Paper Co.  
Jacksonville, Fla. . . . . Jacksonville Paper Co.  
Kalamazoo, Mich. . . . . Birmingham & Prosser Co.  
Kansas City, Mo. . . . . Birmingham & Prosser Co.  
Knoxville, Tenn. . . . . Louisville Paper Co.  
Lincoln, Neb. . . . . Western Newspaper Union  
Little Rock, Ark. . . . . Roach Paper Co.  
Long Beach, Calif. . . . . Blake, Moffitt & Towne  
Los Angeles, Calif. . . . . Blake, Moffitt & Towne  
Louisville, Ky. . . . . Louisville Paper Co.  
Lynchburg, Va. . . . . Caskey Paper Co., Inc.  
Manchester, N. H. . . . . C. H. Robinson Co.  
Memphis, Tenn. . . . . Louisville Paper Co.  
Miami, Fla. . . . . Everglades Paper Co.  
Milwaukee, Wis. . . . . Allman-Christiansen Paper Co.  
Sensenbrenner Paper Co.  
Minneapolis, Minn. . . . . Wilcox-Mosher-Leffholm Co.  
Nashville, Tenn. . . . . Bond-Sanders Paper Co.  
Newark, N. J. . . . . Bulkley, Duntun & Co., Inc.  
New Haven, Conn. . . . . Bulkley, Duntun & Co.  
(Division of Carter, Rice & Co. Corp.)  
Storrs & Bement Co.  
New York, N. Y. . . . . Baldwin Paper Co., Inc.  
Bulkley, Duntun & Co., Inc.  
Green & Low Paper Co., Inc.  
The Whitaker Paper Co.  
Oakland, Calif. . . . . Blake, Moffitt & Towne  
Omaha, Neb. . . . . Western Paper Co.  
Philadelphia, Pa. . . . . Atlantic Paper Co.  
Wilcox-Walter-Furlong Paper Co.  
Phoenix, Ariz. . . . . Blake, Moffitt & Towne  
Pittsburgh, Pa. . . . . General Paper Co.  
Brubaker Paper Co.  
Portland, Maine . . . . . C. H. Robinson Co.  
Portland, Oregon . . . . . Blake, Moffitt & Towne  
Providence, R. I. . . . . Carter, Rice & Co., Corp.  
Richmond, Va. . . . . Cauthorne Paper Co.  
Rochester, N. Y. . . . . Genesee Valley Paper Co.  
Sacramento, Calif. . . . . Blake, Moffitt & Towne  
St. Louis, Mo. . . . . Birmingham & Prosser Co.  
Shaughnessy-Kneip-Have Paper Co.  
Tobey Fine Papers, Inc.  
Salt Lake City, Utah . . . . . Western Newspaper Union  
San Bernardino, Calif. . . . . Blake, Moffitt & Towne  
San Diego, Calif. . . . . Blake, Moffitt & Towne  
San Francisco, Calif. . . . . Blake, Moffitt & Towne  
San Jose, Calif. . . . . Blake, Moffitt & Towne  
Seattle, Wash. . . . . Blake, Moffitt & Towne  
Sioux City, Iowa . . . . . Western Newspaper Union  
South Bend, Ind. . . . . Birmingham & Prosser Co.  
Spokane, Wash. . . . . Blake, Moffitt & Towne  
Springfield, Mass. . . . . Bulkley, Duntun & Co.  
(Division of Carter, Rice & Co. Corp.)  
Mill Brand Papers  
Paper House of New England  
Stockton, Calif. . . . . Blake, Moffitt & Towne  
Tacoma, Wash. . . . . Blake, Moffitt & Towne  
Tampa, Fla. . . . . Tampa Paper Co.  
Toledo, Ohio . . . . . Paper Merchants, Inc.  
Tucson, Ariz. . . . . Blake, Moffitt & Towne  
Washington, D. C. . . . . John Floyd Paper Company  
Worcester, Mass. . . . . Esty Div. Carter, Rice & Co. Corp.  
York, Pa. . . . . The Mudge Paper Co.

OXFORD PAPER COMPANY, 230 Park Avenue, New York 17, N. Y. ★ OXFORD MIAMI PAPER COMPANY, 35 East Wacker Drive, Chicago 1, Ill.

Mills at Rumford, Maine, and West Carrollton, Ohio



# News

## ABOUT THE TRADE



### Harris Chairman Dies

The honorary chairman of the board of Harris-Seybold Co., R. Verne Mitchell, died Jan. 1 of a heart ailment at Aultman Hospital, Canton, O. He was 69.

A long time member of the printing equipment firm, Mr. Mitchell had joined Harris in 1915 and from 1922 to 1944 was its president.

He retired last September as chairman because of poor health and was named honorary chairman. George S. Dively, president, became chairman while retaining the presidency.

A graduate of Cornell University, Mr. Mitchell was a native of Rapids, N. Y. He started his career in insurance and banking. His activities in the graphic arts included presidency of the National Printing Equipment Association from 1944 to 1951. During that period he also headed the Office of Price Administration advisory committee for the graphic arts. He is survived by his widow, Helen, and a son, Henry.

### Roy Heads American Colortype

Arthur R. Roy, Sr., formerly vice president and general manager of American Colortype Co., New Jersey, was selected president succeeding Edwin Lennox who was made honorary chairman.

Glen E. Taylor was elected treasurer of American Colortype of Illinois, a wholly owned subsidiary of which Mr. Roy is also president.

### Photopress Moves to Suburbs

Photopress, Inc., Chicago, began transferring its facilities from its downtown location, 731 Plymouth Court, to a new \$1 million plant erected in Broadview, Ill. The Plymouth Ct. machinery will be moved in installments in order to maintain production schedules. The company expects to be completely settled in its new Broadview location by early March.

### Klein with Stecher-Traung

Henry M. Klein, formerly associated with John P. Smith Printing Co., Rochester, N. Y., has joined Stecher-Traung Lithograph Corp. He will sell the firm's products in the Rochester area.

### Hochstadter Co. Sold

M. P. Hirst has purchased all facilities of Hochstadter Co., Inc., Chicago label lithographers. The 20-year old company was sold from the estate of Karl Hochstadter, founder, who died last August.



### Capricorn Litho Buys White Plant

Peter A. Rice, Capricorn Lithography Co., has announced that he has taken over the lithographic plant of John Jay White, New York. Capricorn opened at the new location in December.

Mr. Rice started his trade shop in January, 1953, at White's plant with limited equipment before moving to 26th St. in an effort to keep up with his expanding volume. When Mr. White indicated he was retiring from the lithographic field, Mr. Rice prepared to move back into the plant, which houses a 41 X 54 two-color; 35 X 45 one-color; 22 X 34 one-color; and two 17 X 22 one-color presses.

Mr. Rice was formerly sales representative in the Eastern district for the Printing Machinery Division of Electric Boat Co. and prior to that was an instructor in lithographic pressroom procedures at the N. Y. Trade School. He has been associated in various supervisory capacities with such firms as Grinnell Lithographic Co., Inc., Salzer & Co., H. Weinstein Machinery Co., Inc., and Industrial Lithographic Co., Inc.

### Buffalo Printer Dies

Henry R. Ernst, 58, owner of the Ernst Press, Buffalo, N. Y., died Nov. 16. He had operated the printing concern since 1932.



# Get Sparkling Brilliance with Dayco Gold Seal

**Press Foremen and Sales Managers depend on Dayco Gold Seal Offset Blankets for**

You, too, will benefit by a new perfection in brilliant reproduction with the Dayco Gold Seal Offset Blanket. For every Dayco has the inherent ability to faithfully reproduce on every sheet, first to last, all the copy of the finest craftsmanship. Moreover, you can achieve this higher quality lithography at a lower cost per run . . . in black and white or color, regardless of size of run or speed of press!

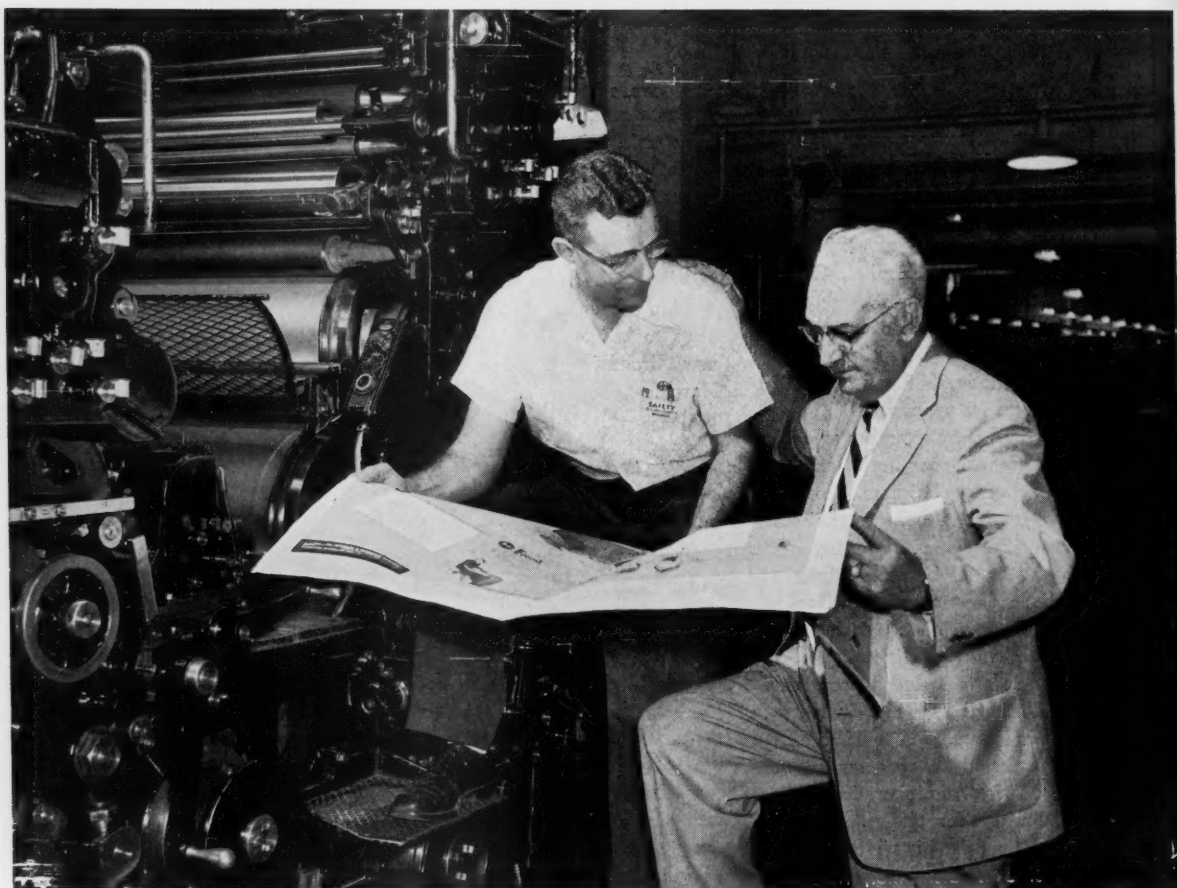
There are many exclusive reasons which explain the outstanding performance, economy and popularity of the amazing Dayco Gold Seal Offset Blanket. It has a smoother and more resilient surface, specially processed from an exclusive synthetic rubber, that transfers the most intricate

images with utmost fidelity. In addition, that resiliency results in better recovery after "blanket mash" for consistent, highest quality impressions.

Perfect color register is assured—forget about creep or crawl because stretch is scientifically controlled to less than 2%.

And there's no doubt about the customer satisfaction you'll receive from the beauty of halftones, solids, line drawings or the finest type perfectly reproduced in sparkling clarity by the Dayco Gold Seal Blanket.

The Dayco Gold Seal Offset Blanket gives you extra savings through longer, unfailing service. Its long-wearing





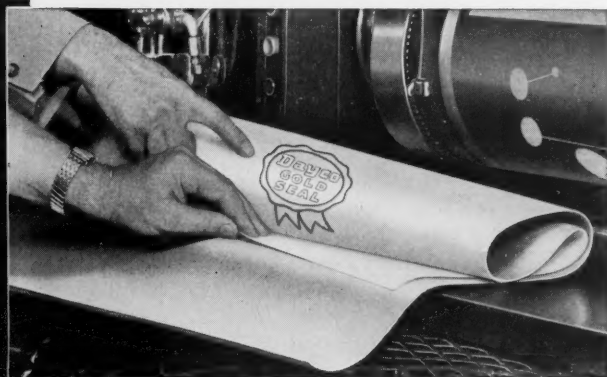
# for Your Longest Run... Offset Blankets

more saleable runs of perfect reproduction.

face stays uniform *always*—never develops high or low spots—even in the longest runs. What's more, it won't swell, emboss or deboss, nor will it peel or split from the fabric base. And you can count on the trouble-free Dayco Gold Seal to clean easily.

Whether it's the newest, fast-dry, quick-set, high-gloss, kromekote inks or any other inks, the Dayco Gold Seal Offset Blanket will pick up and deposit them with unerring accuracy on regular offset, vellum, kromekote or other coated stocks.

Whether you're interested in finer press performance—or in lithographic perfection to up your sales—you'll want to know more about the Dayco Gold Seal. Your Dayco representative can "fill you in"—or you may mail the coupon for additional information.



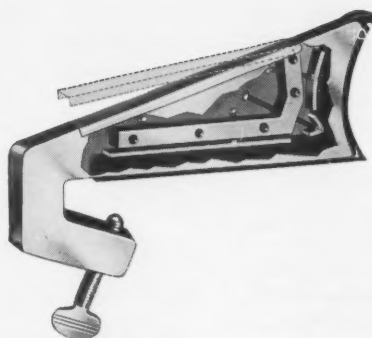
© D.R. 1955

## Dayton Rubber

Since 1905

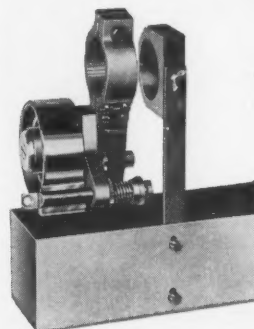
Dayco Rollers . . . for Offset, Letterpress, Newspaper, Gravure, Anilin, Coating, Graining, Steel Mills. Dayco Offset Blankets. Dayco Fountain Dividers. Dayco Color Separators.

West Coast Distributor, Tillicum Rubber Co., Lacey, Wash.



**The Dayco Fountain Divider**

Perfect for split color and all other fountain uses, completely leak proof, easy to clean. Gives complete control at fountain without strain on ratchet. Easily adjusted, the Dayco Fountain Divider always holds its shape. Fully Guaranteed!



**The Dayco Color Separator**

Imagine! Several colors one time through the press! That's what you can do with the new Dayco Color Separator—and without cutting your rollers. It's the only mechanical color separator made. Gives splits as narrow as 1½" with no color mixing. Saves roller cost, make-ready, press time.

### DAYTON RUBBER CO.,

Dayco Division, Dept. 131, Dayton 1, Ohio

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- ☐ Dayco Roller
- ☐ Dayco Fountain Divider
- ☐ Dayco Color Separator

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City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_



### Coxhead Official Speaks

G. H. Robinette, Chicago manager, Ralph C. Coxhead Corp., was speaker at the December meeting of Society of Typographic Arts, Chicago. He displayed one of his company's new photo typesetting machines, the "Coxhead Liner," and explained its use in setting display type lines for offset reproduction proofs and other purposes. The machine, slightly larger than a typewriter, has no keyboard but is operated by a dialing system. According to Mr. Robinette, it will set a variety of type faces from 12 pt. up.

### Alfred A. Tickle Dies

The president of the Arthur Tickle Engineering Works, Alfred A. Tickle, died Jan. 3 in Long Island College Hospital. He was 62. The company reconditions damaged letterpress and offset cylinders. His mother, wife and two brothers survive.



### Oran Brown Heads CLA

Chicago Lithographers Association, at its annual business meeting last month, elected Oran Brown president for 1955. Mr. Brown, who is industrial relations manager of Rand McNally & Co., succeeds Ernest Karge of Steelograph, Inc., who became a member of the board of directors. Vernon Evans, president of Veritone Co., was reelected vice president and the new treasurer is Charles Roeder, Roeder Studios.

L. A. Newman, Manz Corp., and H. J. Mason, Uniform Printing & Supply Co., were elected to fill one year vacancies on the board.

Other board members include B. E. Callahan, Inland Lithograph Corp.; W. S. Moore, Newman-Rudolph Lithographing Co.; Robert Pink, Regensteiner Corp.; Willard Baker, Baker Reproductions; Kevil Mason, Columbian Lithographing Co.; Cecil Pickard, I. S. Berlin Press; Wm. Bold, Rand McNally & Co.; and James Armitage, Inland Press.

George A. Mattson, who became executive director of the Chicago Association last November, announced that it has leased an office in the Chicago building which the Graphic Arts Association of Illinois recently acquired as a center for its work.



### Dallas Honors Presidents

The Dallas Club of Printing House Craftsmen recently honored 21 of the 26 past presidents of the club. Seated left to right are: Emil Borak, Johnston Printing Advertising Co., 1929-30; J. D. Harris, Exline-Lowdon Co., 1931-32; Rufford O. Evans, Evans Printing & Poster Co., 1932-33; J. P. Van Huss, Southwest Printing Co., 1933-34; Tommie R. Stovall, Jagers-Chiles-Stovall Co., 1934-35; Paul Krueger, Samuel Bingham's Son Mfg. Co., 1936; John A. Scott, The John A. Scott Co., 1938-39. Standing left to right, the second row are: T. J. Minehan, Etheridge Printing Co., 1939-40; Walter F. Shultz, past president of the

International, 1940-41; Leven Deputy, The Dallas Morning News, 1941-42; L. C. Owens, Johnston Printing & Advertising Co., 1942-43; Paul Evans, Evans Printing Poster Co., 1943-44; A. I. Simpson, Simpson Printing Co., 1944-45; Tommie R. Masters, Southwest Printing Co., 1946-47.

Standing left to right, third row are: J. Lefty Smith, The Egan Co., 1947-48; Clint M. Gober, The Bennett Printing Co., 1948-49; Raymond Rushing, The Southwest Tablet Co., 1949-50; Tom E. Henry, 1950-51; B. P. Ridgway, Haughton Bros., 1951-52; Walter M. Summey, Johnston Printing & Advertising Co., 1952-53; Clarence Akers, The Egan Co., 1953-54.

### Twelve Honored at Meyercord

The Meyercord Co., Chicago decalcomania manufacturers, added 12 new members to its 25-year service club at a recent dinner in their honor. Total membership of the club is now 105, George Benton, personnel manager said. Leonard Knopf, president, Herbert C. Castle, executive vice president and James Sheehan, secretary spoke to the 83 members present.

### Photopress Salesman Dies

Clarence V. Wilson, senior salesman, Photopress, Inc., Chicago, died of a heart attack, Nov. 22. Mr. Wilson, who has been with Photopress since Sept., 1936, was 65.

### Spaulding-Moss Honors 26

Service awards presented at the annual Semco Associates (employees group) Christmas party, Spaulding Moss Co., Boston, were given to the following by Philip B. Terry, general manager:

Archibald H. Spaulding, treasurer, 40 years; Anthony Caliendo, works manager, 30 years; Alex O. MacKay, cameraman, Herrick A. Sederquist, supervisor, Floyd R. Judd, salesman, and Joseph B. Corkery, cutter, 25 years; Merrill N. Friend, plant research engineer; 20 years; Edward J. Rose, production control, 15 years.

Award pins were given to employees with five and ten years service also.

### TAGA Assembles May Program

The Seventh annual meeting of Technical Association of the Graphic Arts, scheduled for the Somerset Hotel, Back Bay, Boston, May 9, 10 and 11, will present topics on the use of radioisotopes for measuring distribution of ink on rollers and the thickness of ink on storage drums, color correction processes and color control procedures, and automatic electronic color scanners.

According to Merrill N. Friend, Spaulding-Moss Co., Boston, general meeting chairman, other subjects cover press design problems, control of moisture in lithographic printing, use of glass fibers for production of paper, and the progressive development in xerography.

Meetings will occupy the first two days, and plant visits will be on Wednesday.

The meeting banquet will be held in the Louis XIV Ballroom, Somerset Hotel, May 9, with John Gould as speaker. Mr. Gould, who currently writes a weekly column in the *Monitor*, will be remembered as the keynote speaker at the 1952 Printing and Publishing Week of New England Banquet at the Copley Plaza Hotel (Sheraton Plaza).



### LTF Asks Attendance Totals

Return post cards were distributed to members of Lithographic Technical Foundation last month for an indication as to the total attendance at the four annual meetings scheduled as follows:

Educational Committee meeting, Feb. 28; Research Committee meeting, March 1-2; Annual Members' meeting, March 3; and Annual Directors' meeting, March 3.

Last year, for the first time, all four meetings were held concurrently and the successful results encouraged the committee to plan a very full program for the 1955 meetings.

### New Orleans Convention Planned

The seventh district of International Association of Printing House Craftsmen will meet in New Orleans for their annual district convention, June 10-11.

It is the first such meeting to be conducted by the comparatively young New Orleans club. Four other clubs in the seventh district are Jacksonville, Fla., Memphis, Tenn., Nashville, Tenn., and Atlanta, Ga.

### Justowriter Demonstrated

At the November meeting of the Milwaukee-Racine Club of Printing House Craftsmen, Ralph Andrae, Wisconsin district manager of Commercial Controls Corp., described and demonstrated the Justowriter automatic composing machine and defined the role it plays in the printing industry. Mr. Andrae emphasized that the Justowriter is not intended to replace existing composing machines. Rather, he said, it is designed to set the great quantities of composition that do not require the versatility of existing equipment but which do require a well-proportioned face and properly justified lines.

The Justowriter is a composing machine with an electrically-powered typewriter keyboard. The recorder unit is provided with a punch which records in a narrow tape the code for each letter and function. The reproducer unit has a reader which interprets the tape and automatically produces justified copy in page or galley form.



Henson



Erwin

### William S. Henson Dies

William S. Henson, Dallas printer, professional and civic leader; died of a heart attack Dec. 9. He was president of William S. Henson, Inc., one of the southwest's foremost houses of offset and letterpress printing. Frank C. Erwin, formerly executive vice president of the firm has been named president succeeding the late Mr. Henson. A Terranella, secretary-treasurer was named vice president. A former national director of PIA, Mr. Henson served as vice president of the Mase Printers section. He was a member of the Ash Kahn Crew, honorary group of PIA and was instrumental in the organization of the Dallas Graphic Arts Assoc. Mr. Henson supported the Southwest School of Printing and was past president of Sigma Delta Chi, professional journalism fraternity, and past president of the Dallas Advertising League. Mr. Erwin is a national director of PIA and is a past president of the Dallas Graphic Arts Assoc.

### Mack Resigns

Norman A. Mack, technical director of Printing Developments, Inc., resigned from his position, effective Jan. 1. Mr. Mack had been associated with the development of the Lith-engrave bi-metal plate and the copper etching solution for the past two years. He did not announce future plans.

### R. & E. Executives Meet

John H. Davis, Jr., president, Research and Engineering Council, Graphic Arts Industry, Inc., said that the executive committee, at its quarterly meeting in Detroit, wholeheartedly approved the recommendation of the planning committee that a quarterly publication, available to members only, be published. The committee also accepted the planning committee's recommendation that the Education Council encourage universities to establish curricula leading to degrees in graphic arts research and engineering.

### Strathmore Reports for 1954

F. Nelson Bridgman, president, Strathmore Paper Co., reported to the stockholders at the annual meet-

ing Dec. 20, that the company had enjoyed a good year ranking among the best in its 62-year history.

Stockholders re-elected all of the directors at the meeting. Irving C. Barnes, was elected an assistant treasurer. Mr. Barnes has been controller of the company since 1951.

### Dyer Manager at Baltimore

George R. Keller, Inc., announced the appointment of Charles O. Dyer as manager of the Baltimore office replacing Clarke J. Fitzpatrick, Jr., who has resigned to accept a position with Harris-Seybold, chemical division. Mr. Dyer was formerly with Ralph C. Coxhead Corp.

### Paper Manufacturer Expands

Beckett Paper Co., Hamilton, Ohio, announced a \$1 million expansion that will include a new Fourdrinier paper machine. The machine will add 50 percent to the company's production of high-grade cover papers and tests, standard and special lithographic papers.

### Governor Proclaims Printing Week

Governor Frank J. Lausche, Ohio, and Mayor Anthony J. Celebrezze, Cleveland, proclaimed the January 16 week "Printing Week" as plans crystallized for another annual celebration by Cleveland's Graphic Arts Industries.

Highlight event of the week is to be the banquet at Hotel Manger, Jan. 20, at which Douglas Haskell, editor, Architectural Forum and House and Home, will be guest speaker. Miss Graphic Arts of Cleveland, selected Jan. 7, will also be presented.

### LNA News Bows In

Volume I, Number 1, of "LNA News," official house organ of the Lithographers National Association was sent to members last month. The new publication, designed to keep members fully informed of important Association news, consists of four pages, 8½ x 11, offset in two colors, with the Association motto "offset offers more" as a masthead. The News, edited by Herb Morse, will be published on a bi-monthly basis.



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## **CAESAR-SALTZMAN CONDENSER TYPE ENLARGER**

Here's our answer to your demands for a Caesar-Saltzman Enlarger with Condenser Light Source. We have added to the sturdy, time proven Enlarger a flexible Condenser Light Source which is the product of much research and experimentation. The Enlarger with condenser Light Source has been thoroughly tested by some of the top men in the professional field and their verdict is "everything we asked for and more."

### **Accessories Available:**

- Lenses of Short Focal Length for Reductions
- Cones of Various Lengths for Reductions
- Variac for Control of Light and Kelvin Output for Color Separations
- Electronic Timer
- Special Positive Interlocking Lens and Camera Motion
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- Vacuum Easel in Pump

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Columbus, Ga.  
Courier Journal & Louisville Times  
Louisville, Ky.  
The Osborne Co.  
Clifton, N. Y.

Eastman-Kodak Rochester, N. Y.

Consolidated Vultee Aircraft Corp.  
San Diego, Calif.  
Dept. of National Defence  
Ottawa, Canada  
Wm. Becker Studio  
New York, N. Y.  
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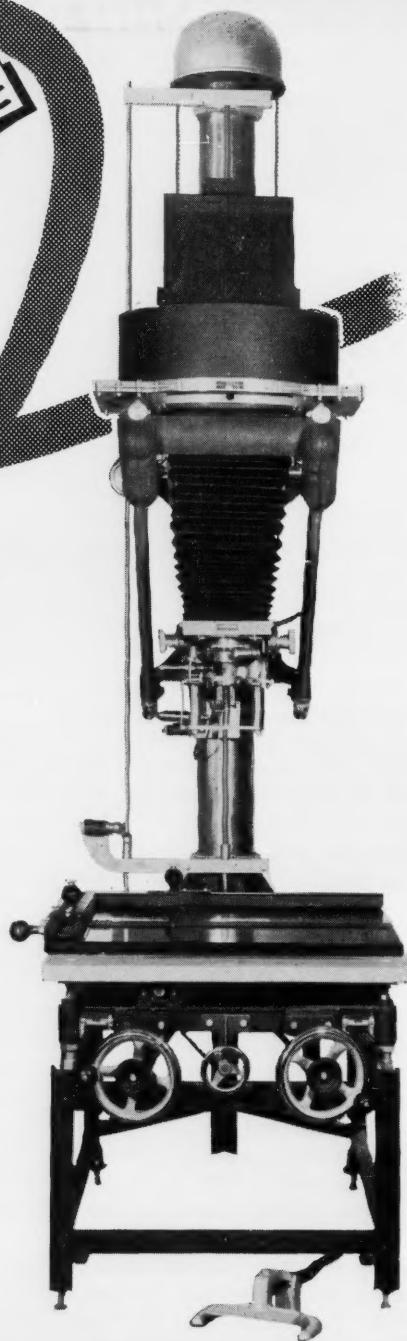


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### Mich. Litho Expands Staff

Marvin R. Lohr, president, Michigan Litho Graining & Supply, Inc., Detroit, announced that Wm. B. Henaghan, has joined the firm as sales manager. Mr. Henaghan's experience includes service with R. C. Coxhead, American Lithoford, Davidson Corp., and Addressograph-Multigraph. Another addition to the staff, Stan Kudrycki, was named litho plate technician.



### New Press by ATF

Recent press installations by American Type Founders, Inc., in the New York area are:

Claremore Offset, Inc., Chief "29"; Jurist Co., Inc., Chief "29"; Style Craft Printing Co., Paterson, N. J., Little Giant No. 6; Regency Thermographers, Little Giant No. 6; Copley Press, Inc., Chief "29"; Adlon Press, Chief "22"; Ellner Printing Co., Little Giant No. 6; Printmore Press, Chief "29"; John F. Gil, Chief "20"; The Deposit Courier Co., Inc., Deposit, N. Y., Chief "22"; Drake Tribune Co., Inc., Chief "20"; Richard W. Cannon, Tuckahoe, N. Y., Model No. 241 Camera; Crescent Press, Inc., Chief "20."

Quad Offset Corp., Mann L-236 Two-Color; Hampshire Press, Inc., Rockville Centre, N. Y., Chief "20"; Mail Ad Litho, Inc., Camera Model No. 241BR; The Acwelton Corp., Chief "29"; Business Photo Reproduction, Chief "29"; Brookside Press, Inc., Chief "29"; Great Northern Offset Corp., Chief "20"; Skilcraft Offset Printing Corp., Chief "29"; Enterprise Press, Peekskill, N. Y., Chief "22."

### San Francisco Plans Observance

Robert J. Rodgers, vice president, H. S. Crocker Co., Inc., has been named vice chairman of an industry wide committee to direct 1955 Printing Week in San Francisco. According to Frank L. Paganini, president, Security Lithograph Co., and general chairman of the yearly observance, the following men will also help make plans: Max Schmidt, Sanford Schoenfeld, Lorenz Schmidt, Leo Bank, John G. Levison and John Hume.

### Turner To Hold Open House

Joseph Wertheimer, president, Turner Printing Machinery, Inc., has announced a Turner Open House to be held at Cleveland and Chicago offices in conjunction with International Printing Week. Schedules for the open houses are Jan. 19, 20, and 21 from 9 a.m. to 9 p.m. and Jan. 22 from 9 a.m. to 5 p.m. Special door prizes will be awarded.

Shown in operation at the offices will be a number of machines never before publicly demonstrated, including the Chandler & Price Craftsman side delivery automatic platen press, the Stripmaster for manual stripping of books and pamphlets, and the Grafopres automatic platen press.

### Eight Percent Rise Seen

Paul J. Ocken, vice president and general manager, Graphic Arts Industry, Inc., forecast in his annual report to the board of directors at the annual meeting that he anticipated an eight percent increase in volume in 1955 for the six state area served, including Minn., Wis., Ill., Iowa, N. and S. Dakota. The meeting held at Hotel Nicollet, Minneapolis, was attended by 200 members. S. Walter Sears, president of Mono-Trade Co., Minneapolis, presided.

### Angelo Litho Expands

Angelo Printing & Litho Co. has leased a warehouse and expanded its commercial printing facilities with the installation of more equipment, the company reported.

### BBD Advances Woods

Joseph T. Woods, control and research laboratories, Bensing Brothers & Deeney, Philadelphia, has been appointed manager and vice president in charge of production for the BBD flexographic inkmaking plant in San Leandro, Calif., according to James J. Deeney, board chairman. Prior to joining BBD, Mr. Woods was a chemist with Sigmund-Ullman division, Sun Chemical Corp.

Edward J. Dougherty, formerly district sales manager, chemical and solvents division, Publicker Industries, Inc., was named vice president in charge of sales and Kenneth Nelson became a sales-service representative in the southern part of the territory for the new BBD operation.



### Ansko Advances Waldenburg

Augustus F. Waldenburg has been appointed manager of Ansko's San Francisco sales district, according to William Balch, general sales manager. Mr. Waldenburg, who has been made sales supervisor of the company's Chicago district for the past two years, will be responsible for the operation of the San Francisco district offices and warehouses.



### Int'l Advances Managers

Lamar M. Fearing and William S. Snyder have been appointed assistant general sales managers of International Paper Co., it was announced recently by F. Henry Savage, vice president and general sales manager.

Mr. Fearing, son of the late J. L. Fearing, who for many years was vice president of International, joined the company as an apprentice salesman in 1924.

Mr. Snyder joined International in 1941 when the company purchased Agar Manufacturing Corp., manufacturers of corrugated shipping containers.

Succeeding Mr. Fearing is J. H. Goodwin, formerly assistant sales manager of the fine paper and bleached board division.

### National Can Buying Pacific

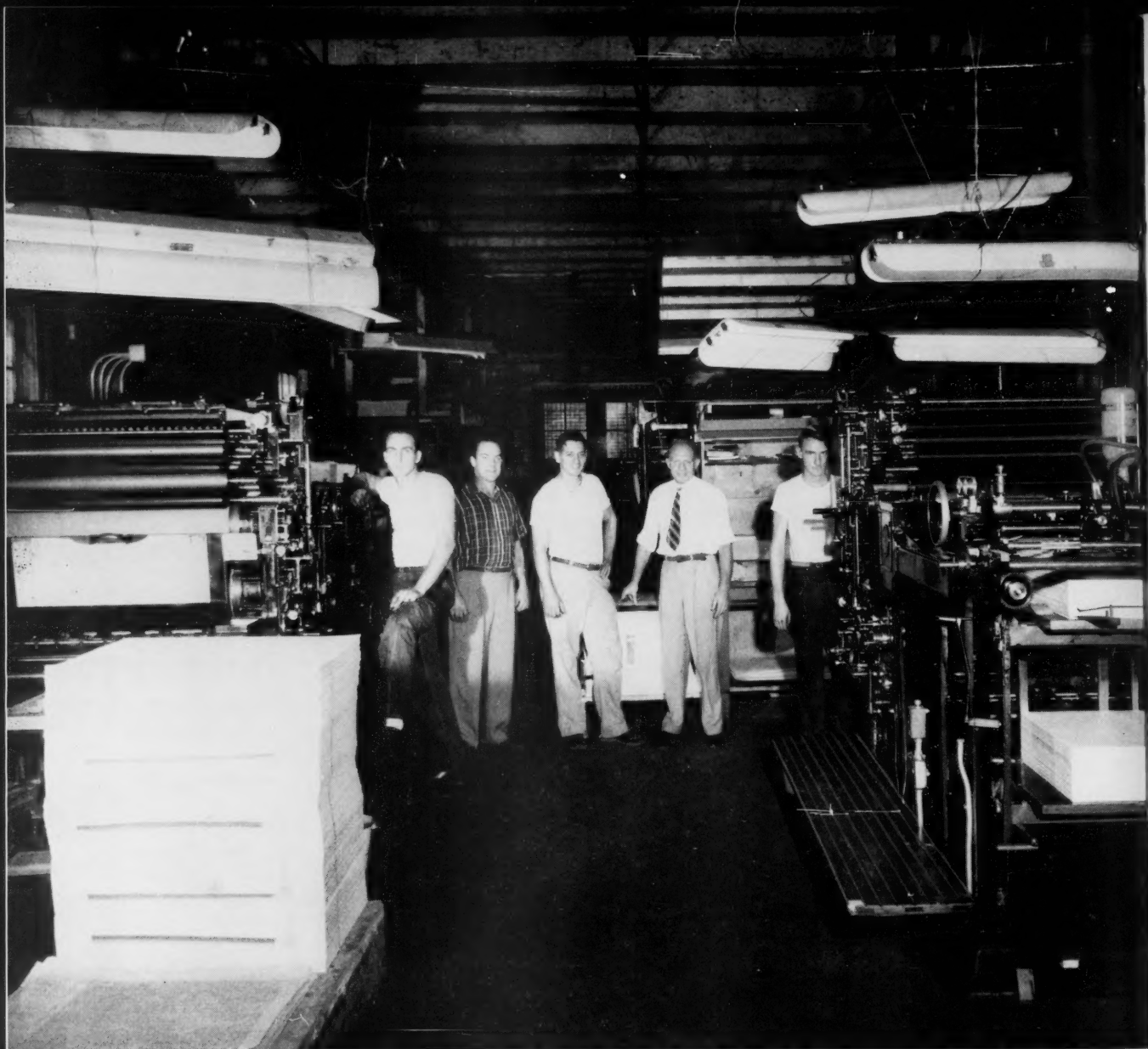
Robert S. Solinsky, president, National Can Corp. announced that within the next few weeks National Can will acquire two-thirds of the stock of Pacific Can Co. and that an offer will be made by National to purchase the remaining shares.

Mr. Solinsky stated that there will be no change in the policies, practices or personnel of Pacific Can Co., and in acquiring control, National's aim is to utilize and continue the organization of Pacific Can Co., as a subsidiary or western division.

### West Coast Lithographers Move

Advance Litho Co., Los Angeles, has moved to larger quarters at 6651 Lankershim Blvd., North Hollywood, Calif., where new equipment has been installed. Von's Printing & Lithograph Co. is now in new and larger quarters at 1730 Cordova St., Los Angeles.





## ATF Mann sells itself to printer who couldn't be sold!

Al Altshuler, general manager of Washington, D.C.'s Craftsman Press, Inc., had his fingers crossed when his new Mann L135 came in. He still hadn't convinced brother (and partner) Bernie that the decision to switch to the Mann was sound.

But in just 30 days the performance of the new Mann erased all his doubts. Did it so thoroughly, in fact, that the partners promptly ordered a *second* Mann. The second does a "perfect

job" on 23 x 35 manifold forms at 5500 iph. "All of our pressmen are pleased with the register and the mechanical features", report the Altshulers.

There's a booklet on the small Mann L135, one- and two-color and perfecter presses waiting for you at your ATF branch. American Type Founders, a subsidiary of Daystrom, Inc., 200 Elmora Avenue, Elizabeth, New Jersey.

M-4-5

**Better, More Profitable Printing from the Widest Line of Processes**

GRAVURE...LETTERPRESS...OFFSET





# PRESSMEN'S INK HANDBOOK

by *H. J. Wolfe*

272 Pages

## CONTENTS

\$4.50 in U. S. A.  
\$5.00 Foreign

### Chapter

1. **Properties of Inks** . . . Review of physical characteristics; general types of inks; steps in manufacture of inks; definition of terms.
2. **Purchasing Printing Inks** . . . Ink requirements and specifications; "doctoring inks"; selecting your supplier; estimating ink consumption for offset work and letterpress; ink coverage chart.
3. **The Private Ink Plant** . . . Analyzing some of the misconceptions as to the advantages of operating your own ink plant; discussion of the "basic ink system."
4. **Manipulation of Ink** . . . Color matching and what the pressman can safely do to "adjust" inks; ink storage, shelf life; additions of reducer, drier, varnish, etc.; improving body.
5. **Inorganic Pigments** . . Properties and characteristics of pigments as they affect inks; discussions of natural and manufactured mineral pigments; charts showing properties and uses of ten mineral pigments and 18 important inorganic pigments.
6. **Organic Pigments** . . . History, preparation of intermediates; charts showing properties and uses of more than 45 important organic pigments; classification of dyestuffs.
7. **Black Pigments** . . . General discussion; characteristics and manufacture; lampblack; furnace black; thermal decomposition blacks; mineral black; manganese black; graphite; iron oxide black.
8. **Printing Ink Vehicles** . . . Vegetable drying oils; linseed oil and linseed oil varnishes; lithographic varnish; chinawood or tung

### Chapter

- oil; soybean, oiticica oil; vegetable semi-and non-drying oils; alkyd, fish, rosin, fatty acid, mineral oils; pitch varnishes.
9. **Driers and Drying** . . . The six methods of drying; theories of drying; paste driers, japan driers; concentrated driers; cobalt driers.
10. **Letterpress Inks** . . . Ink classification, specification of stock; job press inks; automatic press inks; flatbed cylinder press inks; web press inks; required properties of the inks; relation of ink to stock; inks for various stocks and their requirements; halftone black inks and process inks.
11. **Lithographic Ink** . . . Requirements and characteristics are given for lithographic inks; offset printing inks; dry offset printing inks, etc.
12. **Intaglio Printing Inks** . . . Requirements of inks for intaglio printing; copper plate engraving inks; steel plate engraving inks; stamping inks; photogravure inks; rotogravure inks; classification of rotogravure inks.
13. **New Type of Inks** . . . Thermosetting inks; synthetic litho inks; hot wax inks; aniline inks; steam-set or moisture set inks; pressure set inks; silk screen inks; metallic inks; water color inks.
14. **Testing of Inks** . . . Equipment needed; dry color testing for strength; resistance, permanence, particle size, etc.
15. **Ink Problems and Remedies** . . . Ink difficulties encountered in letterpress and lithographic printing are detailed, listing the symptoms, causes and suggested remedies.

### Glossary

-----TEAR OFF AND MAIL-----

### INDUSTRY PUBLICATIONS

BOX 31, CALDWELL, N. J.

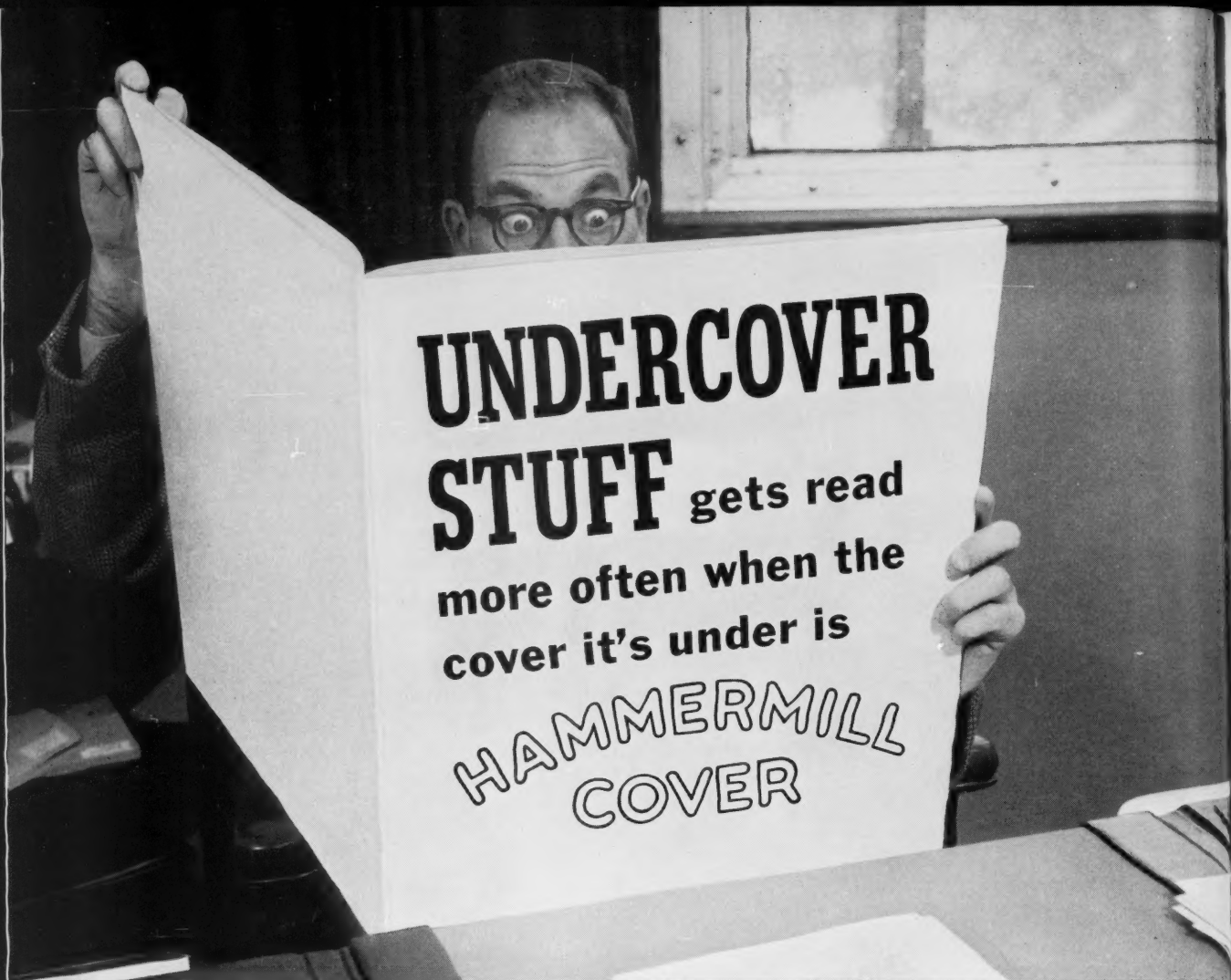
Enclosed is our check for \$4.50 (Foreign and Canada \$5.00). Please send me one copy of the PRESSMEN'S INK HANDBOOK. It is understood that I may return the book within ten days for full refund.

COMPANY .....

ADDRESS .....

BY .....





**...and Hammermill Cover prints cleaner, binds easier  
and embosses without breaking**

**P**EOPLE COME BACK for printing that gets results. And the sales promotion material you print for your customers has a better chance of getting results when the cover it's under is Hammermill Cover. In addition, you'll find Hammermill Cover is easier for you to work with.

You'll be pleased with the superior printability of Hammermill Cover. Its resilient surface for letterpress or offset actually improves the appearance of line cuts, solids, ornaments and type. Its Antique and Ripple finishes are exceptionally like-sided for "work and turn" printing.

And because it's made of carefully blended fibers, Hammermill Cover has the toughness to emboss

without breaking; the pliability to score and fold easily. This rugged durability will please your customers with extra long wear.

Available in 11 beautiful, attention-commanding colors, plus sparkling clear white, Hammermill Cover's striking appearance will help you turn occasional customers into steady ones. What's more, Hammermill Cover's high bulk

for weight gives printed pieces a rich substantial feel. And you have a selection of four finishes: Antique, Ripple, Brushmark and Morocco.

Show your customers samples of Hammermill Cover when they want catalogs, broadsides and printed pieces that get readers *inside*. You'll find it sells itself, as it has for more than 40 years. And you'll find that the finished job will help sell you.

**...yet HAMMERMILL  
COVER costs no more**

BY THE MAKERS OF HAMMERMILL BOND

**UNSURPASSED FOR: CATALOGS • BOOKLETS • MENUS • PRICE LISTS • FOLDERS • BROADSIDES • MANUALS**



### LTF Meeting Outlined

Plans for LTF's annual meeting to be held in Chicago at the Conrad Hilton Hotel, Feb. 28, Mar. 1, 2 and 3, include the following program:

Monday, Feb. 28—Annual Educational Committee Meeting—Report of Work accomplished in 1954 and recommendations of projects for 1955. There will be an opportunity for the Educational Committee itself to discuss and formulate recommendations to the LTF Board of Directors.

Tuesday and Wednesday, Mar. 1 and 2—Annual Research Committee Meeting—Reports on projects completed and in work during 1954. Demonstrations will be presented by color motion pictures. This presentation will not include a trip through Glessner House and it will be *quite different from a technical forum* since it will present the year's research work and progress. Time will be provided for the Research Committee to discuss and adopt recommendations for the 1955 program for submission to the Board of Directors.

Thursday morning, Mar. 3—Annual members business meeting—At this meeting members will receive the reports of all Foundation committees and six new directors will be elected to fill the vacancies of those whose terms will expire at that time.

Thursday afternoon, Mar. 3—Annual Meeting of the board of directors—for directors only.

Fee for attendance on all four days is \$25. This includes lunch on the first three days. Fee for attendance on any one day will be \$8.50. There is no fee for attendance on the fourth day.

### German Printing Reported

"Free Enterprise and the Recovery of the Printing Industry in Germany since World War II" was discussed by Mr. Charles Schatvet, at the December meeting of the Junior Executives Club of Philadelphia. Mr. Schatvet is president of Guide-Kalkhoff-Burr Printing Co., New York, and was one of several American businessmen who toured West Germany recently as consultants in management.



### Three Arbiters Cited

F. A. Young (L.), Mail & Express Printing Co., presents certificates to three members appointed in 1926 to the Board of Commercial Arbitration, Federation of Graphic Arts & Allied Industries of New York. Left to right are: Mr. Young; Robert R. Lasher,

Alling & Cory; Walter Flower, Edwin Flower Inc.; and Dan Casey, Casey & Holland.

All members of the board received certificates at a recent meeting. Mr. Young has served as chairman since 1950.

### Ohio Craftsmen Hear Sears

"Know Your Printing Processes" was the subject of an address given by Bernard Sears, vice president and general manager of the Graphic Arts Corp. of Ohio before a recent meeting of the Toledo Club of Printing House Craftsmen.

### AIGA Exhibition in Mid-April

Opening date for the American Institute of Graphic Arts 13th Annual Exhibition of Design and Printing for Commerce has been advanced to mid-April according to a recent announcement. Receipt of entries was closed on Dec. 31.

This year, as in 1954, Fifty Advertisements of the Year will be a part of the show, giving recognition to the newest efforts and most original graphic thought in the field.

### Printing Industries Adds Two

W. B. Saunders Co., and Mail-Vertising, Inc. are two new firms joining the Printing Industries of Philadelphia, Inc.

W. B. Saunders, publishers of medical books, was founded in 1883 by the father of Lawrence Saunders, president. Mail-Vertising, specializing in lithographic printing, has complete

direct mail advertising service. Partners in the firm are H. W. Kurtzman and Howard G. Fleisher.

### Holiday Festivities in Baltimore

An informal Christmas celebration featuring a buffet dinner of turkey, ham, sauerkraut, etc. was held at the Hotel Stafford last month by the Baltimore Graphic Arts Association. Music, renewals of old friendships and general good cheer made the evening an outstanding party.

### Paper Mfgs. Co. in 50th Year

"Hats off to the past — coats off to the future" was the theme of Paper Manufacturers Co.'s annual sales conference held recently at the Philadelphia home office. The meeting, a prelude to the celebration of the company's 50th anniversary this year, was addressed by Willard Parkes, Riegel Corp.; Herman Jaffe, graphic arts consultant and printer; and L. Jackson Sheffield, Research Institute of America.

Frank A. O'Neill, president of the company, presided as conference chairman during the three-day meeting.





## Packed with benefits for you... Ansco Reprolith Ortho Type B Film

Reproolith Ortho Type B saves time in your shop because its high speed permits shorter exposures in the camera, and in printing frames.

Full orthochromatic sensitivity permits the use of filters to improve rendition of copy, resulting in less hand work on negatives.

In addition, Reprolith Ortho Type B gives you high resolving power . . . wide developing latitude . . . fine dot etching qualities . . . steep gradation . . . and greater clarity in white areas.

Let these advantages help widen your profit margin. Standardize on Ansco Reprolith Ortho Type B Film in your shop.

Develop in Ansco Reprodol for finest results. Reprodol is the modern graphic developer that produces maximum density and high contrast. Supplied in units making two and 10 gallons of solution.

ANSCO, Binghamton, N. Y. A Division of General Aniline & Film Corporation. *"From Research to Reality."*

*In the Graphic Field It's Ansco*



### Offset Press Airlifted to Montreal

At Cleveland airport, riggers roll Harris 128A offset press into "Bristol Freighter" cargo plane. The 23 x 30", four-ton offset press purchased by Clen-Mathers Press Ltd., Montreal, Canada, airlifted from Cleveland to Montreal recently was the heaviest piece of air freight ever taken from Cleveland airport. It probably was the heaviest single piece of international air freight ever transported.



Within nine hours after leaving Cleveland, the press was on Clen-Mathers floor, and within 24 hours the press had been erected, there was a plate on the machine and a test print was being pulled.

Clen-Mathers, an old established letterpress house, recently decided to go "combination shop" and ordered the new press as its entering wedge in the offset business.

### Los Angeles Area Costs Up

All-inclusive hourly cost of offset production increased in the Los Angeles area in five out of eight typical operations during the third quarter, 1954, as compared with the preceding 12-month average, the Los Angeles PIA reported. In four of the seven conventional bindery operations costs also increased. Comparative figures showing third quarter hourly costs followed by the 12-month averages in parentheses are as follows:

Negative preparation, \$9.65 (\$9.75); camera, \$11.32 (\$11.01); vacuum frame, \$9.87 (\$9.78); 10x15 Multilith, 6.83 (\$6.34); 14x20 1-color, \$8.02 (\$8.47); 17x22 1-color, \$11.14 (\$10.78); 22x29 1-color, \$12.36 (\$12.20); 22x34 1-color, \$19.00 (\$19.12).

Comparative costs of bindery operations were as follows:

Bindery A (men's hand machines), \$7.86 (\$7.54); Bindery C (girls' small machines), \$4.93 (\$4.97); Bindery D (girls' hand work), \$3.88 (\$3.84); Cutters, 30 inches and larger, \$6.43 (\$6.50); Folder to 30 inches, \$6.18 (\$6.08); Folder to 40 inches, \$7.60 (\$7.66); Gang Stitcher, \$6.50 (\$6.52).

The all-inclusive hourly cost includes total labor, depreciation, rent, utilities, administrative and selling expenses, insurance, taxes, operating

supplies, repairs and maintenance, and spoilage with the correct proportion of each cost factor charged to each machine or operation. Not included are profit, markup on buyouts or interest on investment.

### Todd Elects New Officers

Walter L. Todd, chairman of the board, announced last month, the election of Leonard T. Thomasma as vice president and general sales manager, Frank H. Day, secretary and personnel director, and Joseph N. Neides, assistant treasurer. Mr. Neides is also assistant secretary.

Elected directors were Frank H. Day, Howard F. Wolfanger, and Fred E. Rudman.



### New Office Services Southwest

Palm trees form a backdrop for Harris-Seybold's new southern Pacific district offices, 1830 W. Pico Blvd., Los Angeles. Robert G. Marquardt, manager of the newly-created district reports that a staff of service representatives are now located there to provide installation and repair service to customers in southern Calif., Ariz., N. Mex., Nev., and Texas.

### Miller Opens Toronto Office

A. E. Searle, vice president of sales, Miller Printing Machinery Co., Pittsburgh, announced the opening, on Jan. 3, of a new Canadian company, Miller Printing Machinery Co. of Canada, Ltd. W. F. Costello has been named manager. Sales, service and parts orders for Miller equipment in Canada are now handled from the new office at 730 Bay St., Toronto.



W. F. Costello

### Edmonds Advanced

Direct Image Offset Corp., Evanston, Ill., has announced appointment of Stuart P. Edmonds, Jr., as general manager of the company. Mr. Edmonds was formerly executive secretary of the Chicago Printing Ink Manufacturers Assoc. The company, an affiliate of Standard Rate & Data Service, will launch a promotional campaign for its new direct image offset plate under Mr. Edmonds direction.

### Paper Requirements Discussed

"Paper Requirements of the Offset Printing Process" was the subject of a lecture by Olin E. Freedman, graphic arts consultant, at the Dec. 17 session of the course on paper selection, conducted by the Graphic Arts Association of Ill. Walter R. Surgeon, General Printing Ink Co. division, Sun Chemical Corp., talked at the Dec. 10 session on "Printing Inks and Paper Relations." The class has been meeting once a week since Sept. 24.

### Streak Eliminator Marketed

Roll-O-Graphic Corp. has announced its new Ejector Wheel Streak Eliminator for all models of multilith presses. The device prevents any streaking caused by ejector wheels running over printed copy, according to the company.

The Ejector Wheel Streak Eliminator kit, packed with a supply of pads and streak eliminator fluid is priced at \$4.95.



# Atlantic

## *a Brighter White*

# Offset

✓ **BRIGHT, BRIGHT WHITE**

Compare Atlantic with *any* offset. It's a clean, sparkling white sheet that gives extra life to every job, whether in one or six colors.

✓ **OUTSTANDING BODY**

It's got just the right bulk and stiffness to feed through your presses smoothly and accurately.

✓ **MOISTURE-CONTROLLED**

New Atlantic Offset is moisture-controlled ensuring dimensional stability for accurate register on every run.

✓ **UNIFORMITY**

From sheet to sheet, one mill run to the next, Atlantic Offset has the uniformity you need in color, cleanliness and affinity for ink.



## Eastern Corporation



**BANGOR, MAINE**

*Makers of Atlantic Bond and  
other Fine Business Papers*

*Try some  
on your next job!  
Get a Sample Book Today!*

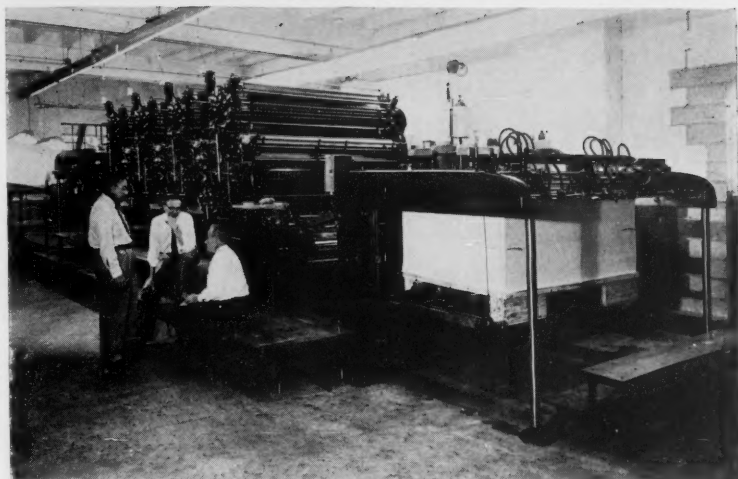
Name.....

Company.....

Street.....

City.....State.....





### Haynes Installs 76" Presses

Looking over the new Harris 476, four-color press are, left to right: Kenneth Haynes, president of Haynes Lithography Co., Silver Springs, Md.; Charles Cook, vice president; and Ralph H. Randall, Philadelphia dis-

trict manager for Harris-Seybold Co. Haynes recently installed three new Harris presses, one four-color and two two-color—all 52 X 76". The expansion project involves more than \$500,000.

### Cullom Gherntner Advance Smith

Alven S. Chertner, president of Cullom and Gherntner Co., Nashville, Tenn., announced the appointment of Thomas Thornton J. Smith as assistant general manager of the Atlanta, Ga. division. Mr. Smith, a native of Atlanta and former Georgia Tech student, was formerly service manager of the Atlanta plant.

### Craftsmen Nominees

Proposed for membership in the Philadelphia Club of Printing House Craftsmen are the following: Frank McCarthy, Seaboard Printing Inks, Inc.; Morris Weiss, Seaboard Printing Inks, Inc.; Ernest P. Pollack, Phototype Eng. Co.; John H. Robins, United Lutheran Publishing House; Richard A. Duffy, Printing Ink Division, Interchemical Corp.; Irvin Borowsky, Foster Manufacturing Co.; and Albert Soffa, Kulicke and Soffa.

### Oxford Appoints Claypool

Charles H. Claypool has been appointed assistant mill manager of the Oxford Miami Paper Co., West Carrollton, Ohio, subsidiary of the Oxford Paper Co., New York. Claypool was formerly at Oxford's Rumford, Maine plant.

Walter Holland, mill manager at Rumford, stated that Oxford's post-

war modernization and improvement program would continue through 1955.

### LaMonte Club Adds 15

The 25-year club of George LaMonte & Son, Nutley, N. J., presented 15 new members with gold watches and diamond-studded pins at the annual dinner last month for the combined twenty-five and twenty year clubs.

The manufacturer of safety papers for checks and other negotiable documents now lists a total membership of the combined clubs of 129.

### Ideal Roller Names Owen

Merle G. Owen will cover the northern Illinois and southern Wisconsin territory for Ideal Roller & Mfg. Co., according to the company. He will also assist Herman F. Ewell, manager of the Milwaukee branch. Mr. Owen was graduated from Knox College, Galesburg.

### Little Printers See Ink Plant

Howard Flint Ink Co. was host to the Little Printers Assoc. of Indiana at the December meeting in Indianapolis. Color-matching, ink mixing, and a plant tour were highlights of the visit.

### Forbes Adds Salesmen

John Osborn, president, Forbes Lithograph Mfg. Co., Boston, recently announced that William Moller and J. Walter van Leer had joined the Chicago sales force.

Mr. Moller was graduated from Northwestern University and has had previous experience in graphic arts.

Mr. van Leer comes from a family that has been in the lithography business for five generations in Holland. He was graduated from Illinois Institute of Technology.

### LNA Honors Benj. Franklin

In commemoration of the 250th anniversary celebration of his birth, planned for 1956, a resolution paying tribute to the memory of Benjamin Franklin was passed by the board of directors of Lithographers National Association at its meeting in Chicago last month.

Joining with more than 200 other societies, associations and institutions of the world planning to honor Benjamin Franklin for his contributions to a better world, LNA is outlining a program which will be made effective at the time of the celebration during the week of January 15, 1956. The Poor Richard Club, Philadelphia, is coordinating activities in the field of advertising and printing with Robert E. MacNeal, chairman.

### New Dayton Mgr. for Mead

H. Warren Kampf, president, Mead Sales Co., announced the appointment of George M. Lawrence as sales manager of the Dayton office. Prior to joining Mead in 1946, Mr. Lawrence was associated with Oxford Paper Co.

### H. B. Hawley Dies

Founder and chairman of the board of directors of Hilton-Hawley Co., Cincinnati, Henry B. Hawley died at his home last month. He was 81 years old.

Mr. Hawley, after 27 years with the former Ault & Wiborg Co., formed the Hilton-Hawley Co. in 1923 together with Robert W. Hilton, for the manufacture of printing and lithographing inks.

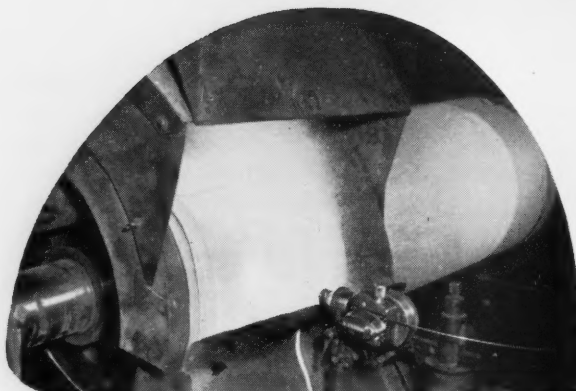


**SAVE** on press cylinders!

**LOWER** equipment costs!

## WORN CYLINDERS RECONDITIONED GOOD AS NEW!

For the past twenty years, Arthur Tickle Engineering Works has specialized in reconditioning damaged printing press cylinders or cylinders that have been reground previously on the bodies and are too small in diameter.

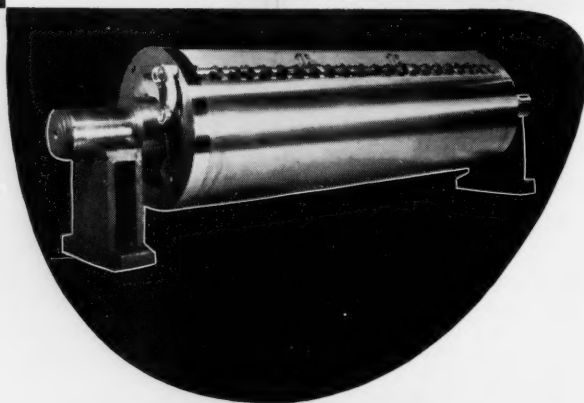


*Spraying cylinder body with stainless steel.*

Cylinders rebuilt by our process are more durable because of the increased hardness of the deposited metal! In addition, all cylinders, upon arrival, are further checked for size, condition of bearers and journals and body runout in order to eliminate unnecessary work or discover hidden sources of future trouble.

Cylinder journals, if scored or worn, are rebuilt with High Carbon Steel (363 Brinell hardness) and ground to standard diameter, with a resulting increase in the life of the cylinder!

*Reconditioned Cylinder is fully inspected before delivery.*



*Write, Wire or Phone for Complete Details!*

**ARTHUR TICKLE ENGINEERING WORKS, INC.**

21 Delevan Street • Brooklyn, 31, N. Y.

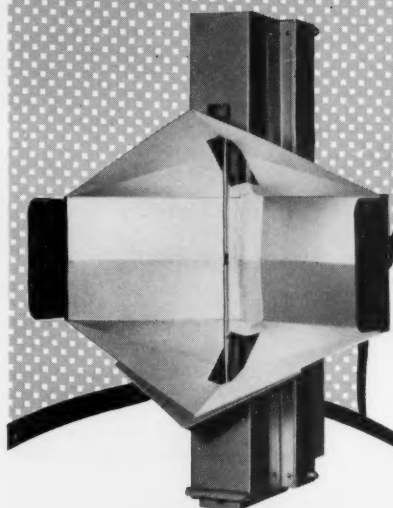
MAin 5-4200



*They Really Save You Money!*

# *Strong* **GRAFARC**

**Fully Automatic, High Intensity Arc Lamps**



*There is a BIG difference in arc lamps. Strong Grafarcs, alone, give you all these advantages:*

- Models for all photo-mechanical reproduction processes — for saving money on every job while making it easier.
- Cut plate-making exposure time in half.
- Uniform coverage of large areas.
- Constant color temperatures.
- Eliminate illumination variables in accurate control of densities, regardless of line voltage variations.
- Sharper reproduction.
- Eliminate dot undercutting.
- Power to punch through dense Kodachromes.

You'll junk your present lamps when you see the Grafarc! Impressive comparative tests demonstrate their superiority. You'll be convinced if you ask others what they think of Strong lamps. There are enthusiastic owners everywhere. Or, better yet, arrange for a demonstration by your dealer.

See the amazing new, low-cost Challenger Camera Arc Lamp. A vertical trim lamp which burns at 75 amperes and 23 volts at the arc. Light in weight. Readily mounted on the lamp support arms of any camera.

## **THE STRONG ELECTRIC CORP.**

17 CITY PARK AVENUE

TOLEDO 2, OHIO

Please send free literature on Strong Grafarc Lamps.

NAME \_\_\_\_\_  
FIRM \_\_\_\_\_  
STREET \_\_\_\_\_  
CITY & STATE \_\_\_\_\_  
NAME OF SUPPLIER \_\_\_\_\_





# What's your Gravure I.Q.?

Does your present equipment make the grade? See how it rates with the requirements that are "musts" in modern gravure printing.

## FLEXIBILITY

**YES NO** 1. Can your present press handle any type of work, avoiding the need for a number of different models to meet requirements?

**YES NO** 2. Is your present press so constructed that maximum pressures to print board and difficult materials be obtained without damaging your drives and shafts?

**YES NO** 3. Can you print cellophane and films at 0 lbs. kiss impression?

**YES NO** 4. Can you obtain and return to these pressures automatically...without going from one color station to another and doing it manually?

**YES NO** 5. Can you lift your impression without loss of web tension?

**YES NO** 6. Can you adjust your press to run its full size range without the aid of extra-equipment-size feed and pull cylinders or change gears?

**YES NO** 7. Can you adjust your doctor blade to any size cylinder and to the proper angle of wipe without the aid of special equipment?

## DESIGN

**YES NO** 8. Can you see what pressures you are printing with so they can be recorded for future references?

**YES NO** 9. Can you web your press from the floor, without using a step ladder or some trick gimmick?

**YES NO** 10. Do you have fully automatic tension control, to avoid having to rely on brake tension or friction devices?

**YES NO** 11. Can you purchase interchangeable spare equipment for your press?

**YES NO** 12. Will your press have substantial resale value after twenty years of operation?

**YES NO** 13. Does your press have dynamically-balanced, light-alloy idler rollers to reduce web drag?

**YES NO** 14. Does your press have ample reserve power capacity to handle the increased loads of additional color units or fabricating equipment you may require in the future?

**YES NO** 15. Can any or all of your units be used for back printing without the aid of turning bars?

**YES NO** 16. Is all of your equipment wired to meet the local Underwriter's Code (explosion proof)?

**YES NO** 17. Can you quickly and easily withdraw the engraving cylinder assembly to the operator's side of the press?

**YES NO** 18. Is your ink tank mounted in a convenient, out-of-the-working area position, yet fully accessible from the operator's side of the press?

## PRODUCTION

**YES NO** 19. Do you have the shortest possible web leads? (Long web leads add to your waste and disturb tension, causing loss of register.)

**YES NO** 20. Do you have the maximum amount of web under the dryers so that most of your web is not dead?

**YES NO** 21. Can your pressman register the printing units from a single central control panel?

**YES NO** 22. Does your press deliver face-up, so that sheeter and die cutting operations can be done inline without turning the web?

**YES NO** 23. Are all your normal press operations automatic or push-button controlled, thereby eliminating the necessity for an experienced pressman to "judge" the adjustments.

## SERVICE

**YES NO** 24. Are local service offices readily available to provide maintenance and spare parts for your impression system equipment?

**YES NO** 25. Are factory-trained servicemen available to aid you in installation, maintenance, and technical problems?

## SUPPLIER RELATIONS

**YES NO** 26. Do you think your present presses are engineered with your needs in mind rather than engineered to increase the manufacturer's margin?

**YES NO** 27. In your experience, have you found that your supplier did not forget you after he had completed the sale?

**YES NO** 28. Would you want more of his equipment?

**YES NO** 29. Can he supply you with a full line of converting equipment, thereby avoiding a "pieced-together" press to do your inline work?

**YES NO** 30. Does your supplier have a solid background of experience in building this type of equipment?

**YES NO** 31. Does your present supplier furnish all the main press components and manufacture a complete line of auxiliary equipment, eliminating divided responsibility?

## IN BUYING EQUIPMENT

**YES NO** 32. If you had it to do again, would it now be your opinion that a stripped press, lacking in automatic and centralized control features, would result in higher operating cost?

If you can answer "YES" to all these questions, you must own — or plan to purchase —

**CHAMPLAIN GRAVURE  
PRESS EQUIPMENT**

# Champlain & Co.

Champlain manufactures a complete line of rotogravure, flexography, rotary letterpress and allied equipment for packaging and specialty printing.



3402-A

Write today for your copy of "Rotogravure." It's a 78 page text book on the subject. Champlain Company, Inc., 88 Llewellyn Avenue, Bloomfield, N. J. Chicago Office: 520 N. Michigan Avenue, Chicago 11, Ill.



## New Offset Presses

Miehle Printing Press & Manufacturing Co. has announced installation of new #29 offset presses at the following firms:

Vile-Goller Printing Co., Kansas City, Mo., (two); Perry Printing Co., Flint, Mich., (two); Jahn & Ollier Engraving Co., Chicago, Ill., (two); Frye Printing, Inc., Springfield, Ill.; Coons Printing Co., Ferndale, Mich.; John B. Watkins Co., New York, N. Y.; Cadwallader & Johnson, Inc., Chicago, Ill.; Seiler Printing Co., Mt. Joy, Pa.; Hemisphere Litho Corp., New York, N. Y.; Superior Match Co., Chicago, Ill.; The Lund Press, Inc., Minneapolis, Minn.; Ralsen Grocraft Corp., New York, N. Y.; Spencer Printing Co., Richmond, Va.; Spitz Printing Co., Chicago, Ill.; The Tri-Craft Press, Inc., Detroit, Mich.; Whitt Printing Co., San Antonio, Tex.; Williams & Heintz Litho Corp., Washington, D. C.; The Jarvis Press, Inc., Dallas, Tex.; The Lane Press, Inc., Burlington, Vt.

Miehle #36 offset press installations included:

The Kelmscott Corp., Aurora, Ill.; Washburn Ptg. Co., Inc., Charlotte, N. C.; Paramount Press of Chicago, Inc., Chicago, Ill.; Gunthrop Warren Printing Co., Chicago, Ill.

#41 two-color offset presses were installed at:

Dependable Ptg. Co., Inc., New York, N. Y.; Gospel Trumpet Co., Anderson, Ind.; Redfield & Co., Inc., Omaha, Neb.; Bryant Press, Inc., New York, N. Y.; Democrat Printing Co., Madison, Wis.

The #49 sizes installed were:

Allied Printing Service, Inc., Indianapolis, Ind.; Rufus H. Darby Printing Co., Inc., Washington, D.C.; Fine Arts Litho Co., Kansas City, Mo.; George F. McKiernan & Co., Chicago, Ill.

## William Lief Erickson Dies

William Lief Erickson, Chicago printer-lithographer, died in a hospital last month at the age of 68.

He started his own printing business at the age of 18 with a capital of \$75 and 20 years later erected his own building in Chicago. His first



## Lithographers Launch Polio Campaign

Philip D. Smit, vice president of Lutz and Sheinkman (seated, center) goes over plans for industry participation in the \$4 million drive of the 1955 Greater New York Campaign of the National Foundation for Infantile Paralysis with members of the lithographers division committee. Meeting with him are seated (l. to r.) Saul Black-

man, Brett Lithographing Co., Inc. and Robert Usoskin, United Lithographing Co.; standing (l. to r.) are Donald Barton, Empire Color Lithographers, Inc.; Earl Vanderbilt, Schlegel Lithographing Corp.; and Edward D. Wilson, New York Lithographic Corp.

Also on the committee are Albert Gerson, Gerson Offset Lithography Co., Inc. and Edward D. Mayer, James Gray, Inc.

offset press was installed in 1937. Mr. Erickson was a popular figure in Chicago yachting circles.

## Press Delivery Stops Traffic

A new Harris Model 134, single-color press was delivered to the fifth floor, A. Pomerantz & Co., Philadelphia, by hoisting the press in through a window, using a huge crane. A special permit was issued and traffic was stopped on one of Philadelphia's busiest streets while rigging crews did their work.

## Bray Forms Company

Bray's Printing Service, a new combination letterpress and lithography establishment was organized in Oakland, Cal., by Russell Bray.

Formerly a partner in Zenith Printing Co. (now merged with Calmar Printing in San Francisco), Mr. Bray has served as general manager of the East Bay Printing Co. for the past three years.

## Solar Print Incorporates

New York Solar Print, Inc., lithographing and printing, has been incorporated at 736 Broadway, New York, with capital stock of 200 shares at no par value. Directors are Mary Salvatore, James V. Mistretta and Max H. Salzer, all of Brooklyn.

## Hughes Becomes Ansco Executive

William B. Hughes has been appointed manager of Ansco's Los Angeles sales district, according to William Balch, general sales manager.

Mr. Hughes joined Ansco in 1940 and was employed in various sales positions in Detroit, Cleveland and Chicago, after which he was advanced to sales supervisor for the company's New York district in 1949. He will be responsible for the operation of Ansco's Los Angeles district offices and warehouses and for sales of Ansco products in parts of California, Nevada and Arizona.



# CHECK THREE POINTS

WHEN ORDERING YOUR DAMPENING ROLLER COVERINGS

## IMPROVED QUALITIES

Aquatex and Dampabase are made of the finest materials obtainable. Constant research has improved these two fine dampening materials over the years; they are seamless and made for long—productive wear.

## LONGER LIFE

The heavier and tougher fibre formation of the yarn adds many more production hours to their efficiency. Presses will run longer without costly stoppage. Your dampening rollers will not need recovering as often because Aquatex and Dampabase are tough and will stand the wear and tear of today's high speed equipment.

## CARRY MORE WATER

The yarn used in Aquatex and Dampabase is specially treated to hold more water; this feature combined with the fine loop texture of the material, assures an even distribution of water over the entire dampening roller with no chance of dry areas to cause fuzzing or fill-ins.

YES—CHECK THESE THREE POINTS FOR FINER REPRODUCTIONS.  
GOOD IMPRESSIONS COST LESS!

# AQUATEX DAMPABASE

TRADE MARK REG U.S. PAT. OFF.

*They're Better Because They're Seamless*

*A Size  
for Every  
Press*

## GODFREY ROLLER COMPANY

Roller Makers for 90 Years

211-21 NORTH CAMAC STREET

PHILADELPHIA 7, PA.



### New York PSA Hears Garfield

First meeting of the new year of N. Y. section, technical division, PSA, was held on Jan. 5 at the Engineering Societies Bldg. The pre-meeting dinner for officers and guests was scheduled at Sacher's Restaurant.

John F. Garfield, division head, Brookhaven National Laboratory, Upton, N. Y. talked on "Photography as a Research Instrument." The program also included an Eastman Kodak film, "Quality in Photographic Papers" and a print exhibit by the Keturah Blakely Studios of New York covering special applications in medical photography.

The December meeting was prefaced by a motion picture "Paper Work" showing the method of manufacturing paper.

A print exhibit, presented by William Stubbs, Air Reduction Research Laboratories, Murray Hill, N. J., showed pictures of welding apparatus nozzles under different gaseous atmospheres.

A Panel Discussion on "The Processing of Photographic Color Materials" embodied a greater part of the meeting. Panel members were Peter Krause, Ansco, Binghamton, N. Y.; J. E. Bates, Ansco, Binghamton, N. Y.; H. C. Colton, Eastman Kodak Co., Rochester, N. Y. and A. E. Salerno, Pavele Color, Inc., New York, N. Y.

Mr. Krause traced the role of controlled processing in a color process and then called on the members of the panel to discuss processing solution design, replenishment of processing solutions and processing control techniques. It was brought out that multi-layer color materials, such as present reversal or color negative-positive films and reflection print materials, are highly complex products that depend upon finely balanced physical and chemical properties in order to yield satisfactory results. The effects of image development in one emulsion layer on the development rate and final image contrast in adjacent emulsion layers were described by Mr. Bates as examples of the interdependence and complexity of the problem. Mr. Salerno outlined



Dedication ceremonies last month marking the opening of Los Angeles PIA's new headquarters were attended by nearly 400 southern California printers and guests. "Built on Printers' Ink" theme was carried out by filling the cornerstone of the new building at 1434 W. 12th St. with real ink. Left to right are Ida Ingleson, PIA staff; Peter S. Fry, PIA president; and Ace Adams, building committee chairman.

the basic principles and aims of solution replenishment and explained, in terms of a typical first developer for a reversal color film, the factors that tend to change the activity of the solution, such as depletion of active constituents, accumulation of reaction by products, changes in solution pH and aerial oxidation, and what must be done to maintain uniform solution activity by means of replenishment. Mr. Colton brought out the differences between a batch system of operation and a continuous system, and enumerated the processing controls that are needed to maintain uniform and reproducible results in color processing. He emphasized the need for adequate chemical solution analysis in a continuously replenished processing operation.

### Cramer Has New Developer

G. Cramer Dry Plate Co., St. Louis, Mo., has introduced a new photo mechanical developer to the graphic arts industry. This high contrast developer, named Reprographic, is specifically formulated for use with process plates and film, strip film,

and photo mechanical papers.

The Reprographic Developer is available either from Cramer's home office in St. Louis, or branches in New York and Chicago.

### Mead Advances Lawrence

H. Warren Kampf, president of Mead Sales Co. announced the appointment of George M. Lawrence as manager of sales of the Dayton sales office. Mr. Lawrence was formerly assistant to R. E. Pohl, late district sales manager. Prior to joining Mead, Mr. Lawrence was with Oxford Paper Co.

### Printers Guide KC Plans

Kimberly-Clark Corp., Neenah, Wis., studied the results of a nationwide market analysis and concluded that printers wanted better methods of sampling and more efficient means of ordering paper. The company's promotional plans for 1955 integrate a new mill sampling method, demonstration folders and commercially printed samples with sales promotion.



# Equipment

## SUPPLIES, BULLETINS

### New Thin Base Film

Thin base Kodak Autopositive Film possessing slightly higher contrast than regular base film is now being offered to graphic arts users.

The new film has a slow emulsion allowing it to be handled under ordinary room light. High intensity light source is required for exposure.

### Thomas Shows New Collator

An improved table-top collator, incorporating refinements previously available only in larger floor models now is in production according to W. E. Thomas, president of Thomas Collators, Inc., New York.

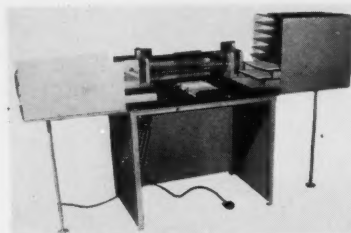
The portable paper gathering machine, available in five or 8-bin capacities, occupies 16" x 27" of desk space. The unit uses the same tilted bins, patented "Ejectomatic Feed" and ball bearing mechanism of floor models.

### Hollander Prepares Label Kit

A complete assortment of label types has been prepared by the Allen Hollander Co., New York, in a sample kit illustrating the varied uses of labels in industry.

In addition to standard labels, included in the kit are pressure-sensitive labels, which require neither glue, moistening nor gumming to apply, and heat-seal labels and tapes, developed for use on plastics, cellophanes and other difficult surfaces.

Samples of the kit may be obtained by writing to the Allen Hollander Co., 385 Gerard Ave., New York.



### Tipping Machine Offered

Shown above is the Whale Tipping Machine, new product of Harris-Seybold's special products division. The Whale Tipper, adaptable to continuous or stop-and-go operations, for short or long runs, has work guides adjustable to handle a maximum sheet 17 X 22". Glue bar, electrically actuated by a foot switch, has a maximum speed of 3120 strokes per hour and is drilled for a double row of 100 tipping pins, allowing heavy forms to be handled, the company claims.

### Alling Issues Booklet

The fourth issue of "Ideas on Paper," The Alling & Cory Co.'s review of printing art, has just been published and is being distributed by sales representatives of the New York company and its division, Miller & Wright Paper Co., New York. Produced by Stephen Goerl Associates, Inc., it contains 17 specimens of fine printing and art techniques and emphasizes the role of the papers used.

### Install Rutherford Presses

Westinghouse Electric Corp., Raleigh, N. C., and Densal Manufacturing Corp., West Springfield, Mass., recently installed new Rutherford offset color proving presses, Type KPP-24. Also, the Raleigh plant of Westinghouse added a Rutherford Dial printing machine, type DPM.

### Translucent Photocopy Papers

Two highly translucent pure rag content photocopy papers, a light weight 55 gram stock and a transparentized tracing vellum now are available from Peerless Photo Products, Inc., Shoreham, L. I., New York.

The transparentized tracing vellum has been specially treated so that it can be run at faster belt speeds through diazo or blueprint machines when used as an intermediate, according to the manufacturer. High wet-strength is also claimed for the new papers.

### Art in Science

Reproductions of 32 paintings, drawings and photographs by distinguished artists and scientists, originally prepared to illustrate articles in *Scientific American* magazine, are presented in a new portfolio, "Art in Science" by Oxford Paper Co. Condé Nast Press and Gallery Press did the printing on Oxford polar super-fine enamel and Wescar vellum offset.

### Polzin Enters Supply Field

Bob Polzin now is handling distribution of the new copperizing lacquer for deep etch zinc plates, a product of the R. B. and P. Chemical & Supply Co., Milwaukee. The solution etches the image area very slightly, deposits a tight film of copper, then coats it with a tough layer of vinyl lacquer.

Mr. Polzin also is handling a complete line of processing chemicals, humidity equalizing systems, and lithographic equipment.



AN AMAZING  
NEW INVENTION



# to ELIMINATE all EJECTOR WHEEL STREAKS

even over solid printed areas

FITS ALL  
MULTILITH  
PRESSES

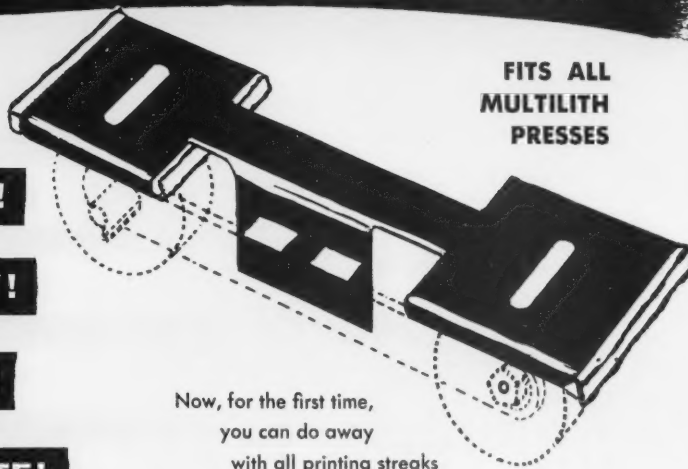
**NO TOOLS REQUIRED!**

**SNAPS ON IN A JIFFY!**

**CUTS PAPER WASTE!**

**CUTS RUNNING WASTE!**

**COMPLETELY GUARANTEED!**

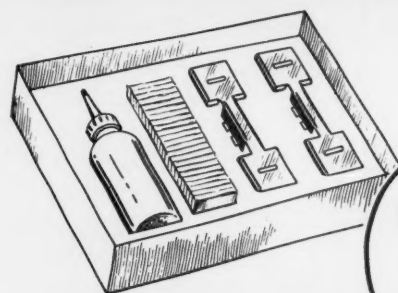


Now, for the first time,  
you can do away  
with all printing streaks  
due to ejector wheels  
running over printed areas.

This simple, but ingenious new STREAK ELIMINATOR is a necessity for every Multilith press. Simply insert wiper pad, squeeze on some cleaning fluid, and merely snap on STREAK ELIMINATOR to Ejector Wheels (as illustrated above). Multilith presses are now ready to run . . . free of Ejector Wheel Streaks.

Besides the obvious savings in running time, you can DO AWAY WITH PAPER WASTE by printing on stock pre-cut to finish size.

The EJECTOR WHEEL STREAK ELIMINATOR will pay for itself on the first few jobs you use it:  
**UNCONDITIONALLY GUARANTEED**



THE EJECTOR WHEEL STREAK ELIMINATOR comes complete with a full year's supply of pads, plastic squeeze bottle, and a generous supply of STREAK ELIMINATOR FLUID. Additional wiper pads can be re-ordered through your authorized ROLLO-O-GRAPHIC dealer.

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UNIT  
**\$4.95**  
ONLY

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DEPT. ML1,

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CO. \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_



### Kodak Offers New Film

High contrast process emulsion for the preparation of full-color plates and other applications requiring high dimensional stability is now obtainable on a .005 base of extruded polystyrene, the Eastman Kodak Co., Rochester, N. Y., has announced.

The new film will be known as Kodalith Ortho PB Film. It is claimed to be three times as dimensionally stable as a cellulose ester film. Technically, dimensional change is rated at not more than two-hundredths of one percent for a 10 percent

change in relative humidity. Any change that does occur is the same in all directions.

The new Kodalith Ortho PB Film is available through Graphic Arts dealers in standard sheets in the usual quantities, Eastman announced.

### Nazarene Adds New Press

Nazarene Publishing House, Kansas City, Mo., recently expanded its pressroom facilities with installation of a new Miehle #49 single-color offset press.

### Market New Litho Plate

A pre-sensitized aluminum lithograph plate was recently developed by the A. B. Dick Co., Chicago. Designed to reduce the cost of duplication halftones and other photo-offset copy, the plate will cost about half as much as other pre-sensitized plates on the market, the company claims.

The plate will duplicate up to 5,000 copies of text or line drawings, or 2,500 copies of a halftone. The company claims an additional advantage in that copy quality is not affected by variations of several minutes over the recommended plate exposure time or by minor irregularities in press operation.

### How To Build a Catalog

Entitled "Donelley Builds a Quality Catalog," a newly released 24-page booklet details the main steps in building industrial supply catalogs by the Donnelley unit system. Merchandising, compiling, printing and binding are explained by the use of many photographs showing the steps in Donnelley's plants.

### Photo Supply Center Opening

The duPont Co. will open a new photographic warehouse and office building in Dallas, Texas, on Jan. 18, company officials announced. The Dallas district and the southwestern area had previously obtained its products from the Chicago warehouse.

### Champion-Int'l Dedicates Mill

Bow, N. H. was the scene of dedication ceremonies for the new debarking mill opened by Champion-International Co. last month. Kurtz M. Hanson, president of the company, said that the installation, representing an investment of about \$1¼ million dollars, will function as the focal point of the raw material supply area within a 75-mile radius of Lawrence that feeds pulpwood to the mill for processing into coated papers for the fine printing trade.

The Bow mill uses an Andersson Debarker, the first use of this Swedish machine in this country.

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## 54"x77" - 54"x120"

# COPYRITE PLASTIC LAYOUT SHEETS

(Made from Vinylite)

**THE ONLY RECOMMENDED SUBSTITUTE FOR GLASS  
WHERE YOU NEED ACCURATE REGISTER —**

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### Standard Sizes In Stock

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30"x40"	42"x51½"	50"x72"	51½"x120"
30"x51½"	40"x54"	51½"x77"	54"x120"
36"x48"	42"x54"	54"x72"	

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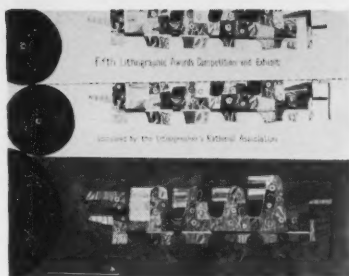
Telephone: MOHaven 5-2050



## Fifth Awards Competition Opens

Entry blanks and announcement brochures for the fifth annual Lithographic Awards Competition and Exhibit opening in Chicago in May were sent out to national accounts, advertising agencies, commercial art firms, lithographers and others this month. Vernon K. Evans, The Veitone Co., chairman of the LNA promotion committee, said closing date will be March 1 for all entries, which will be judged on the basis of lithographic quality, design and art and functional value.

Entries in the 1955 Competition are expected to increase because of the high interest shown throughout the country in the preceding exhibitions of the prize-winning material. Last year nearly 2,000 specimens were judged by a panel of experts from the lithography, art and advertising fields. Certificates are awarded to first, second and third prize-winners and those receiving honorable mention.



Cover of LNA Awards Booklet

In addition to the major classifications, such as direct-mail advertising, point-of-purchase displays, posters, packaging, books, magazines, maps, art prints, decals, metal litho, etc., this year's categories include school yearbooks and more inclusive subdivisions for greeting cards and calendars.

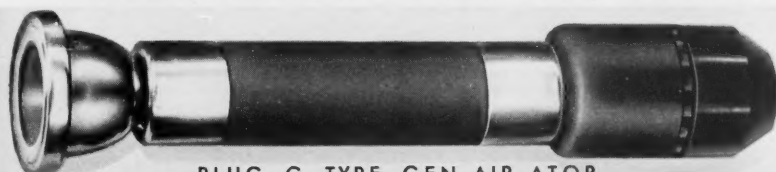
Announcement brochures and entry blanks may be obtained by writing to Lithographers National Association, 420 Lexington Ave., New York 17, N. Y., or LNA's Western office, 127 N. Dearborn St., Chicago 2, Ill.

Members of the promotion com-

mittee in charge of details of the fifth Competition include Harold D. Spencer, vice president, Western Printing & Litho. Co., Poughkeepsie, N. Y., executive committee member; Clifford Baugh, vice president and treasurer, Process Lithograph Co., Detroit; W. W. Chreiman, vice-president, Buckbee Mears Co., St. Paul, Minn.; Ralph D. Cole, president, Consolidated Lithographing Corp., Carle Place, N. Y.; U. Gordon Colson, president U. O. Colson Co., Paris, Ill.; George P. Hughes, vice president, Kindred, MacLean & Co., Long Island City, N. Y.

Also, Robert E. Ludford, president, Chicago Litho Plate Graining Co., Chicago; A. G. McCormick, Jr., president, McCormick-Armstrong Co., Inc., Wichita, Kansas; Thomas P. Mahoney, vice president, The Regensteiner Corp., Chicago; C. A. Nordberg, president, Chicago Offset Printing Co., Chicago; and Robert J. Rodgers, vice president, H. S. Crocker Co., Inc., San Bruno, Calif.

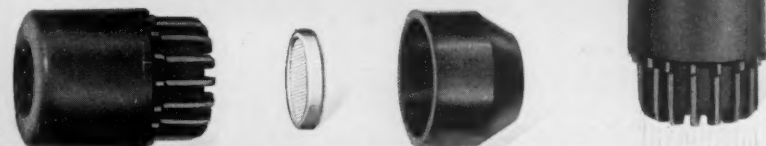
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"Super-speed" on every



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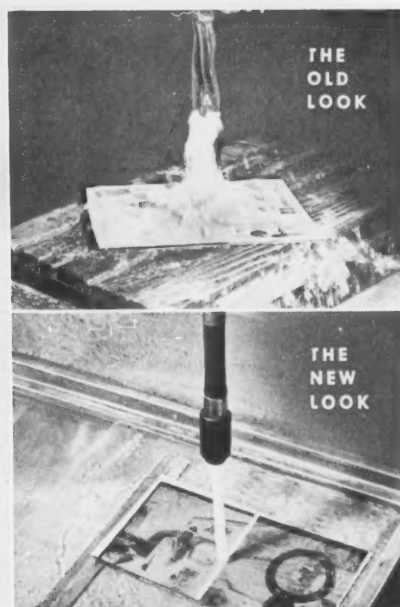
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### FOR LITHOGRAPHERS • PLATEMAKERS

IN DARKROOMS—GEN-AIR-ATORS will keep the darkroom clean, and you also, by eliminating all splashing. Water passes through brass filter and is aerated, ending all troublesome bubbles on negatives.

IN PRINTING AND STRIPPING—GEN-AIR-ATORS will rinse and develop plates without splash or forceful water pressure. By removing nozzle (shown above) you can get a forceful pressure spray for opening up stubborn plates.



### • ROTOGRAVURE •

IN ETCHING ROOMS—GEN-AIR-ATORS do away with dangerous splashing of acids and water. The soft aerated cleansing action scums and cleans etched plates without excessive shelling or scaling of halftone dots.

### • PHOTOENGRAVERS

GEN-AIR-ATOR PRICES — Complete units with soft rubber hose, overall lengths 6" to 12" \$2.85 each. For units over 12" long add 5c per inch. GEN-AIR-ATOR Heads only \$1.00 each. When ordering, please specify length desired, plug G type or screw type.



### PIA Holds Production Conference

The second professional conference for production executives will be held by Printing Industry of America at the Palmer House, Chicago, Feb. 3-4.

The two-day meeting will open with a general session devoted to case histories of three printing and lithographing companies, to be followed by three seminar-type sessions.

Registration blanks may be obtained from PIA national headquarters, 719 15th Street, N. W.,

Washington 5, D. C. or through local PIA association offices. Fee for the conference is \$30. Additional registrations from the same company will be \$15.

### Veteran Printer Dies

Benjamin Van Dyke, 74, a retired supervisor for the Maqua Co., Schenectady, died Nov. 27. He was a past president and charter member of the Capital District Printing House Craftsmen.

### \$250,000 Expansion Program

McGill-Warner Co., St. Paul, Minn., has included in its \$250,000 improvement program the addition of three Harris offset presses: a 35 x 45" two-color, a 22 x 34" two-color and a 21 x 28" single-color. The bindery was recently equipped with a new P-50 Harris Seybold cutter, according to Robert J. Krueger, recently appointed vice president and general manager.

Mr. Krueger announced that George Knox is now sales manager for the company, and that a new production control department has been set up under the direction of Daniel Nedoroski.

### LTF Research Stays at Illinois

Lithographic Technical Foundation's Research Dept. will continue in Glessner House, Chicago, at least until 1958 to avoid interruption in research and loss of staff through moving and because of immediate commitments.

The committee appointed to investigate facilities for relocation said that satisfactory arrangements have been made with Illinois Institute of Technology.

### Benda Has 130th Anniversary

George Benda, Inc., Boonton, N. J., manufacturers of Bendalin bronze powders, marked its 130th year of continuous operation last month.

Founded in 1824 at Nuremberg, Germany, the company has been in the United States since 1902. It is under the management of T. J. Hillery Jr., New Jersey state senator, who is vice president and treasurer, and J. A. Cooney, secretary and plant manager.

### Fitzpatrick Joins Miehle

Carlton Mellick, vice president, Miehle Printing Press & Mfg. Co., has announced that Sam H. Fitzpatrick has been appointed sales service representative for the central-southern area, covering the states of Louisiana, Mississippi and Arkansas. Mr. Fitzpatrick helped organize the New Orleans Craftsmen Club, and was its first president.

## TESTS PROVE

### INK FEEDS PERFECTLY *EVEN UPHILL!*



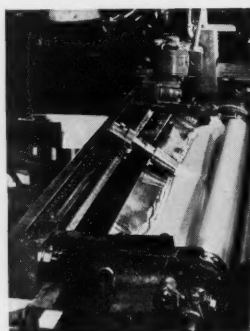
• In a laboratory experiment deliberately devised to test Baldwin efficiency and performance, an ink fountain was *slanted uphill!* Even working against gravity, the Baldwin patented cone kept ink uniformly force fed to the fountain rollers — in mill condition — until supply was completely exhausted.

It's easy to see why hundreds of satisfied modern printers rely on this safe, easy-to-clean *mechanical* agitation to assure better, cleaner, more uniform results.

Installed on your presses — offset or letterpress — Baldwin Ink Fountain Agitators will improve ink distribution . . . boost printing quality, production, time-savings and profits.

Sold on 30 day free-trial basis.

Investigate all their advantages today. Call or write for details.



Baldwin Ink Fountain Agitator  
on Hoe-Deco 29 x 36 Press.

Manufacturers of:

BALDWIN INK FOUNTAIN AGITATORS • BALDWIN VIBRATING ROLLERS  
BALDWIN PRESS WASHERS • BALDWIN WATER STOPS • BALDWIN WATER FOUNTAIN LEVELS

# Wm. Gegenheimer Co., Inc.

80 Roebling St., Brooklyn 11, N. Y.  
EVergreen 8-5610



### Democrat and Quapaw Merge

The Democrat Printing and Lithographing Co. and Quapaw Printing Co., both of Little Rock, Ark., will merge their composition plants to form a new corporation, Publication Typographers, Inc., the companies announced. All composition equipment of the two companies—five Linotype machines, an Intertype with typesetter unit, two Ludlow typecasters, two Elrod strip casters and other facilities, will be combined in a single operation on the second floor of the Democrat building.

Stock of the new corporation will be divided equally between Democrat and Quapaw. Earle Cutting, superintendent of the Democrat plant will be made president of Publication Typographers.

### Eastern Corp. Names Griffin

Harold H. Holden, president of the Eastern Corporation, Bangor, Me., recently announced appointment of George W. Griffin as sales manager.

Mr. Griffin was vice president and general sales manager of Whiting Paper Co., and prior to this was associated with Gilbert Paper Co. as sales manager in its New York office. He entered the paper business in 1939 with the American Writing Paper Co., Holyoke, Mass. and was also on the sales staff of the Standard Register Co., paper converters, for five years.

### Direct Mail Still Rising

Estimated dollar volume of direct mail advertising used by American business during October, 1954 was \$118,382,268, an increase of .826 percent over the same month in 1953.

Direct Mail Adv. Assoc., New York, estimates that during the first 10 months of 1954 \$1,086,029,350 was spent on direct mail advertising, an increase of 6.09 percent over the first 10 months of 1953.

### Nekoosa Appoints Skutley

Merlin N. Skutley has been appointed assistant order manager at Nekoosa-Edwards Paper Co., Port Edwards, Wis.

Mr. Skutley has been a member of the order department since 1941,

and has had experience in detailing, expediting and sales correspondence. In his new position he will supervise order processing and assist C. A. Polansky, order department manager.

### Schmidt Advances Sales Manager

Robert L. Duerson, formerly district packaging sales manager for the San Francisco Bay area, has been appointed sales manager, northern California packaging division of Schmidt Lithograph Co.

### N. Y.-N. J. Area Adds 7 Presses

New A.T.F. press installations in New York City include a Chief "29", 22 x 29, at Keane Printing Co., a Chief 22 x 29, at Firestone Press, a Chief, 22 x 29, at Winson Litho, Inc., a Mann L-236 at Clarkson Litho, Inc., and a 24" Camera Model 241 at Lithoprint Co.

Two other new additions are an A.T.F. Little Giant cylinder press, 12 x 18, at Dubin Brothers, Hoboken, N. J., and a Chief "20", 14 x 20, at Phipps Press, Baldwin, N. Y.



*The RIGHT MOVE!*  
whenever you need Service or Supplies

Success in most things depends a lot on making the right move — that's why so many successful companies in the graphic arts are moving to Besco. They know that Besco is a reliable source for supplies and equipment. They know that Besco service is prompt, cheerful and accurate. They know that "BESCO means the Best".

### BRIDGEPORT ENGRAVERS SUPPLY CO.

BRIDGEPORT 2, CONNECTICUT

BOSTON: 287 Atlantic Avenue • CLEVELAND: 1051 Power Avenue  
NEW YORK: 525 W. 33 Street • CHICAGO: 900 N. Franklin Street

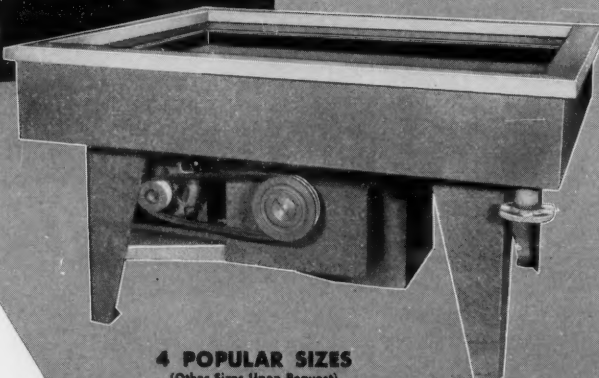


## "CHAMPION" Deep Etch DOWN-DRAFT Lithographers Work Table

### COMPLETELY ELIMINATES ALL HAZARDOUS FUMES

#### Check these advantages:

- ✓ Removes all hazardous fumes at their source—no odor in shop and offices.
- ✓ Table at convenient working height.
- ✓ Exhaust slot removes contaminated air through slot all around perimeter of working area at high velocity.
- ✓ Acid resistant KOROSEAL lined disposal pitches to a KOROSEAL lined 2" drain.
- ✓ Processing of plates on an everlasting smooth surfaced slate slab.
- ✓ Large heavy duty ball-bearing type built-in suction blower operates quietly and is belt driven by a standard speed motor.
- ✓ Reduces absenteeism.
- ✓ Tends to reduce insurance rates.
- ✓ Increases production.



**4 POPULAR SIZES**  
(Other Sizes Upon Request)

No.	Slate Slab	Overall Dimensions (All 33 1/2" High)	Exhaust Blower Capacity: Cu. Ft. Air Per Minute	Motor H. P.
1	30"x40"	42"x50"	2500	1
2	42"x50"	54"x62"	3200	1 1/2
3	50"x60"	62"x72"	4200	1 1/2
4	60"x80"	72"x92"	4800	2

### SOME OF THE USERS OF "CHAMPION" EQUIPMENT

#### IN CHICAGO:

Jahn & Oliver Engraving Co.  
Chicago Lithoplate Graining Co.  
American Offset Co.  
Collins, Miller & Hutchings  
Superior Engraving Co.  
R. R. Donnelley & Sons Co.  
Central Type Setting Co.  
Caspers Tin Plate Co.  
American Can Co. (Maywood)

Eastman Kodak Co.  
Rochester, N. Y.  
Gugler Litho Co.  
Milwaukee, Wis.  
Conner Lithographers  
Detroit, Mich.  
Hall Brothers  
Kansas City, Mo.  
Epsen Litho Co.  
Omaha, Neb.  
Atlanta Litho Co.  
Atlanta, Ga.  
Crane Howard Litho Co.  
Cleveland, Ohio  
Arrow Engraving Co.  
Cleveland, Ohio  
Marathon Corporation  
Neenah, Wis.  
A. L. Garber Co.  
Ashland, Ohio  
Litho Plate Service Co.  
Toledo, Ohio  
American Litho Co., Inc.  
Atlanta, Ga.  
Ideal Litho Service  
San Antonio, Texas  
Strobridge Litho Co.  
Cincinnati, Ohio  
Lithographic Plate Service  
North Hollywood, Cal.

#### IN LOS ANGELES:

Mission Engraving Co.  
Dillion Lithograph Co.  
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#### DISTRIBUTORS

Bridgeport Engraver's Supply Co.  
California Ink Co.  
Harold M. Pittman Co.  
E. T. Sullibarger Co.  
Roberts & Porter, Inc.

## "CHAMPION" Improved TEMPERATURE CONTROLLED Developing Sinks



### MAINTAINS EVEN TEMPERATURE WITHIN A FRACTION OF A DEGREE

#### Features:

- ✓ Recirculating pump equalizes sink water temperature by forced flow of water around and under developing trays.
- ✓ Will maintain separate desired temperatures for sink trays (heating and cooling) and for storage compartment (cooling) to within a fraction of a degree of setting.
- ✓ Equipped with latest type hermetically sealed, trouble free refrigerating unit.
- ✓ In operation a continuous flow of water is not required. Result: no water wasted.

- ✓ Disposal trough for tray contents in back for convenience.
- ✓ High back splash, sink aprons, etc. constructed of polished stainless steel, heliarc welded.

#1.....3 Trays.....20x24 Film Size.....32 1/2" x 74"  
#2.....3 Trays.....26x30 Film Size.....39" x 93"  
#3.....3 Trays.....30x40 Film Size.....49" x 105"

... and other sizes available for your special requirements.

manufactured by **H. SCHMIDT & CO.**

ESTABLISHED 1891

317 S. Paulina St., Chicago 12, Ill.

SEaley 3-0404





## PRINTING WEEK

(Continued from Page 45)

vice chairman; and Lorenz L. Schmidt, general sales manager of Schmidt Lithograph Co., banquet chairman.

### Fairmont, W. Va.

Another of the smaller cities which is planning a full program to acquaint residents with the importance of printing. R. Ryland White, White Printing Co., heads the local committee.

### Speakers Bureau

Perry Long, of the general Printing Week committee, reported last month that the speakers bureau had arranged for more than 100 guest appearances at various PW banquets and meetings.

### Philadelphia

Frank H. Barras, of N. W. Ayer & Son, is general chairman of the Printing Week celebration in Philadelphia. He is a vice president of the Philadelphia Club of Printing House Craftsmen.

The steering committee for the Philadelphia observance has made the following appointments of committee chairmen to handle various phases of the celebration:

Printing and Publicity, Miss Mabel Baudoux, president of the Philadelphia Club of Advertising Women; Speaker and Film, Alfred T. Snowden, of the D. L. Ward Co., representing the Philadelphia Paper & Cordage Association; Printing Exhibit, Gooderham L. McCormick, Allen, Lane & Scott; Trade Exhibit, Matthew J. Colfer, American Type Founders, Inc., and Richard Wainwright, Godfrey Roller Co., co-chairmen; Luncheon and Banquet, George E. Hess, Franklin Printing Co.; and Budget, Thomas H. McCabe, Jr., public relations director of Printing Industries of Philadelphia, Inc.★★

### Ohio Lithographer appoints Stuart

A. L. Garber Co., printers and lithographers, Ashland, Ohio, has named Mr. D. Dean Stuart director of industrial relations.

### C. E. Johnson Staff Changes

Appointment of W. Wright Shippey as sales manager of Charles Eneu Johnson Co., Inc., effective Jan. 1, was announced by L. C. Herkness Jr., president of the company. Charles R. Bennett has been appointed branch manager at Atlanta, succeeding Mr. Shippey. Mr. Bennett joined the firm in 1948 and covered the Alabama, Louisiana and Tennessee territories.

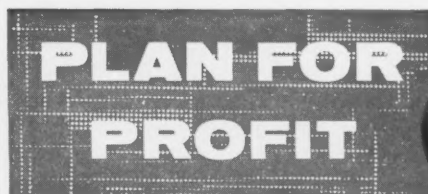
Mr. Shippey joined the company's sales staff in 1929 serving the four-state territory of Georgia, Florida and North and South Carolina and in

1935 was named manager of Johnson's Atlanta office.

### Consolidated Locates in L. A.

Consolidated International Equipment & Supply Co. has opened new offices in the Printing Center Building, 1220 Maple Avenue, Los Angeles. Mr. E. J. Heronen, formerly with Fairchild Camera & Instrument Corp. has been appointed district manager.

The new office will handle all sales and service on the west coast, maintaining a supply of parts and materials.



## with the BROWN LITHO PLATE WHIRLER

● The rugged construction for continuous service and all the latest achievements for precision whirling speed control makes the BROWN WHIRLER a trouble-free profitmaker for years and years. The convenient control panel, at the lower front of the whirler, contains an accurate reading tachometer which allows a steady reading of speed, a motor switch, a heater switch and a pilot light. Immediately alongside the control panel is the variable speed control. Speed of whirler can be varied between 35 and 100 rpm. by a simple turn of the control wheel. Write for FREE catalog of complete W. A. Brown photomechanical equipment.

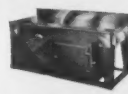
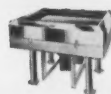


### SIZES:

21 x 25"  
23 x 29"  
27 x 31"  
29 x 37"  
31 x 41"  
34 x 44"  
38 x 49"  
41 x 61"  
43 x 55"  
47 x 55"  
51 x 67"  
51 x 71"  
53 x 77"  
61 x 81"



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608 SOUTH DEARBORN STREET • CHICAGO 5, ILLINOIS



**TO USERS OF ROSBACK  
ROUND HOLE ROTARY PERFORATORS**

Fifty years ago, in 1905, we moved to this city to occupy a small corner of the 35,000 sq. ft. building now completely filled with Rosback production and assembly operations.

For our Golden Anniversary celebration we are trying to locate the oldest Rosback Round Hole Rotary Perforator still in active use in printing plant or bindery.

To the owner of this oldest Rosback Round Hole Rotary Perforator we will present, free of all charge, a brand new Rosback Pony Vari-Speed Rotary Perforator.

To the man or woman operator of this oldest Rosback Round Hole Rotary Perforator we will present \$25.00 in cash.

To the superintendent or bindery foreman (as designated by the owner) we will also present \$25.00 in cash.

To enter this Treasure Hunt contest, get in touch immediately, by letter or phone, with your nearest printing or bindery machinery distributor authorized to sell Rosback equipment. He will give you an entry blank and help you verify the age and present use of your machine.

Entries must show Serial Number of machine, and date of purchase or from whom purchased. This is to enable us to establish original purchase date if your machine was purchased second-hand.

This contest will close at midnight, Saturday, April 30th. Contest entries must be postmarked on or before that date.

Each entrant in this contest will be notified as to names and addresses of award winners, immediately following the awards.

This may be your opportunity to own, free of all cost, a brand new Rosback Pony Vari-Speed Rotary Perforator, the finest round hole perforator ever built. Ask your nearest Rosback dealer today for free entry blank.

**F. P. ROSBACK COMPANY**  
Benton Harbor, Michigan

**World's Largest Manufacturers of  
Perforating, Punching and Stitching Machines**

**Charles Eneu Johnson Elects Pres.**



L. C. Herkness, Jr.

Mr. L. C. Herkness Jr. has been elected president of Charles Eneu Johnson Co., Inc., succeeding his father who was named chairman of the board. Mr. Herkness, Sr., had been president since 1931. Organized, in 1804, the company just completed celebrating its 150th anniversary last month.

The appointment of Dr. R. H. Wilhelm, previously production manager, as vice president and production manager also was announced by the company.

L. C. Herkness, Jr. joined the organization in 1948 and was appointed vice president and sales manager in 1951. He was graduated from Wm. Penn Charter School and the U.S. Military Academy. He also attended the University of Pennsylvania and is a member of the Union League Club, Racquet Club and Philadelphia Country Club.

Dr. Wilhelm joined the company in 1924 as a chemist. Educated in Germany, he attended the University of Berlin and was graduated from the Technische Hochschule of Charlottenburg. He became chief chemist in 1937 and was made production manager in 1938.

**Midwest Controllers Elect**

Officers of the newly formed Milwaukee Controllers Institute of the Graphic Arts are Gordon E. Schroeder, Philipp Lithographing Co., president; Arthur Wesson, Milprint Inc., vice president; and Frederick B. Bossert, Graphic Arts Association, secretary-treasurer. Members will meet monthly to discuss tax planning, direct costing, economic indicators and other subjects of specific interest.

Firms represented at the initial meeting were Gugler Lithographing Co., Olsen Publishing Co., Philipp Lithographing Co., Dosie-Johnson Co., Wells Badger Corp., Milprint Inc., Trade Press, W. A. Krueger Co., North American Press, the E. F. Schmidt Co., Kalmbach Publishing Co., Moebius Printing Co., Wisconsin Cuneo Press, Delzer-Marlow Lithographing Co. (Waukesha), and Straus Printing Co. (Madison).

**Pittsburgh Printers Hold Party**

The annual Christmas party of the Printing Industry of Pittsburgh, Inc., and The Pittsburgh Club of Printing House Craftsmen was held in the ballroom of the Hotel Roosevelt, Dec. 22. Festivities began with a luncheon.



### Rosback Sponsors Contest

In celebration of the golden anniversary of F. P. Rosback Co.'s move from Chicago to the present location at Benton Harbor, Michigan, company officials are searching for the oldest Rosback Round Hole Rotary Perforator still in active use in a printing plant or bindery. The original machine was designed in 1915.

To the owner of the oldest machine of this type Rosback will present a new Rosback Pony Vari-Speed Rotary Perforator. Also, \$25 cash prizes will be awarded to the operator of the old machine and to the superintendent or bindery foreman as designated by the owner.

Dealers authorized to sell Rosback equipment will supply entry blanks to those interested, and help verify the age and present use of machines, the company stated. The contest closes midnight, April 30.

### Carroll Joins Richardson-Sovde Co.

Appointment of Jack P. Carroll as district sales manager of the ink division was announced recently by Richardson-Sovde Co., Minneapolis, representing the Howard Flint Ink Co. in the upper midwestern states. Mr. Carroll formerly was with Kohl & Madden Ink Co.

### Wessel Heads POPAI Show

Appointment of Stanley L. Wessel, president of Stanley Wessel & Co., Chicago, as general chairman of the Ninth Annual Symposium and Exhibit of the Point-of-Purchase Advertising Institute to be held in Chicago,

April 5-7, has been announced by Donald S. Hutchinson, president of the Association.

### Gilliland Appointed Chaplain

G. H. "Bud" Gilliland, owner of the Gilliland Printing Co., Glendale, Calif., has been appointed Department Chaplain of the American Legion for California. It is the second time in the history of the Legion that a layman has served in this office.

### Champion Has Profit Sharing

Champion Paper and Fibre Co. has instituted a profit-sharing plan whereby 15 percent of the company's profits, before taxes, will be set aside in a fund to provide past service retirement, disability, health care and death benefits for employees. As a result, all contributions made by employees under the company's former retirement plan are being refunded.

Any balance of the 15 percent that remains after welfare funds are provided for will be divided among the accounts of employees in the profit-sharing plan. Announcement of the new plan came from Reuben B. Robertson Jr., president of Champion.

### Reinhold-Gould Executive Honored

The Graphic Arts and Fine Paper Division of the Federation of Jewish Philanthropies, at its annual dinner last month in New York, honored Charles Lander, executive vice-president of Reinhold-Gould. He received a plaque for his noteworthy contribution to the industry and his many philanthropic efforts.

### B & J Lists New Equipment

Burke and James, Inc., is offering a new 35mm. portable enlarger, the Solar Stoway, with the following specifications: F/3.5" coated enlarging, 4 element Tessar type lens; 2-2/5" double finish optical condenser; non-actinic 16 x 19" rigid baseboard; reinforced, two section, column, fully extended measuring 24"; 3-light — 50, 100, 150 watt bulb; reinforced 4 1/2" long, 3 1/2 x 3 3/4" bellows. Complete weight is 29 pounds.

Also described is a Diafix 35 Strip Printer for copying miniature photograph strips (35mm) on perforated paper and positive film. A manually operated tooth gear advances the film and paper in a smooth metal channel. The sensitive paper is fed from a closed metal cassette and fed onto the metal channel.

### Cal. Ink Reports Record Sales

The annual report of the California Ink Co., Inc., covering the fiscal year ending Sept. 30, reported the highest sales in the firm's history. Sales in 1954 showed an increase of 6 percent over 1953 and a 46 percent increase over 1950.

William H. Brandes, president of Cal Ink, has announced that sales in October were up 20 percent. He pointed to the research and development program, instituted several years ago at Cal Ink, as a main factor in this year's increased sales. He mentioned also substantial investments the firm has made in new buildings and equipment at its main plant in Berkeley and its Los Angeles branch.

**our story  
is simple . . .**

Quality Covers providing  
the utmost in printability  
and strength.



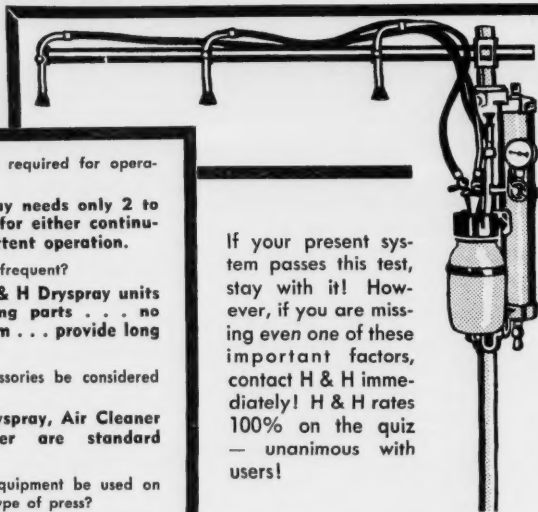
**THE UNITED MFG. CORP.**

Converters of Cloth and Paper • Reading, Pa.



## Are You Getting Your Money's Worth out of your Drying Equipment?

## H & H "DRYSPRAY QUIZ"



If your present system passes this test, stay with it! However, if you are missing even one of these important factors, contact H & H immediately! H & H rates 100% on the quiz — unanimous with users!

**Write for Details Today!**

**A. Yes! H & H Dryspray features adjustable nozzles for full or partial sheet coverage.**

**A. Yes! H & H Dryspray works equally well on letterpress, rotary or offset.**

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HAS MADE OUR PLANT THE WORLD'S LARGEST

**We Specialize in all sizes  
MULTILITH and DAVIDSON PLATES  
3M ALUMINUM PRESENSITIZED PLATES**



**All sizes ZINC and  
ALUMINUM PLATES  
UNGRAINED-GRAINED-REGRAINED**



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Tel. EVergreen 9-4260—4261

Brooklyn 22, N. Y.



### Western Litho Names VP

John Shaw has been named vice president, director of sales, and a member of the board of directors of Western Lithograph Co., Los Angeles, it was announced recently. Prior to joining Western, Mr. Shaw was vice president and general sales manager of Inland Lithograph Co., Chicago, and vice president of Einson-Freeman Co., Long Island City, N. Y.

### New Firm Incorporates

S & S Lithographers, Inc., New York lithographers, have been granted a charter of incorporation listing capital stock of 200 shares, no par value. The directors are Florence Blumenfeld, Sanford N. Leeds and Marvin Hurowitz.

### Five-Color Work on New Check

Featured on a new check recently adopted by R. J. Reynolds Tobacco Co., is a tray of familiar Reynolds products in the upper left-hand corner printed in five-color lithography. The check meets standards established by the American Bankers Assoc. for efficient check handling and sorting.

### Roll-O-Graphic Lists Winners

Robert A. Little, Wilmington Print Co., Wilmington, N. C., was recently awarded a \$50 Savings Bond as first prize in a guessing contest sponsored by Roll-O-Graphic Inc. at the N. A. P. L. show last September in New York.

Visitors to the exhibit were asked to guess the number of square inches contained in a bolt of Tri-Mol cloth. Mr. Little came closest with his guess of 102,468 sq. in. The correct number of square inches in the bolt was 102,388. Everyone who entered the contest will receive a free gift from Roll-O-Graphic, the company stated.

### A. H. Barker Dies

A. H. Barker, 75, veteran of 60 years in the printing business, died Nov. 27 in Montreal, Que. He had retired a year ago as president of the Regal Press Ltd. in Montreal.

He was a member of the Employing Printers' Association of Montreal, Montreal Club of Printing House Craftsmen and the Montreal School of Graphic Arts.

### Crescent Buys Southern Plant

The Crescent Ink and Color Co., Philadelphia, has purchased the stock of the J. R. Curtis Co., Atlanta, as a step toward expansion of its southern business.

The Curtis plant, equipped to manufacture flexographic, letterpress, lithographic and rotogravure inks, will be called the J. R. Curtis Div. of the Crescent Ink and Color Co. of Georgia.

Walter Conlan, vice president and assistant treasurer of the Pennsylvania firm, has been named president of the Georgia corporation. J. R. Curtis, who was president of the Curtis Co., joins Crescent as vice president of the Atlanta plant.

### Hoe Advances Oleson

Gunnar M. Oleson Jr. has been appointed an assistant treasurer of R. Hoe & Co., Inc., New York, Joseph L. Auer, president, announced last month.

Mr. Oleson, who has been with Hoe for five years, will work in the field of systems and cost control. He served as head of engineering planning and assistant to the president before the appointment.

A former employee of International Paper Co., Mr. Oleson holds a degree in Engineering and Administration from Massachusetts Institute of Technology.

### S & C Sample Book Shown

Samples of standard inks most widely used by lithographing plants throughout the country are presented in a specimen book just released by Sinclair & Carroll, 440 W. Superior St., Chicago. The colors illustrated are lithographed on both coated and offset paper stocks, and variations of these standard colors will be supplied on request. Also included is a specification chart listing the properties of these colors.

*if you*  
have a question about  
**GUMMED PAPER**

*do this*  
ask a  
**PERFECTION**  
Distributor's salesman

*you'll get*  
the  
**RIGHT ANSWER**  
**EVERY TIME**

It's no accident that salesmen of PERFECTION Distributors are completely informed about Gummed Paper. We make it our business to give them all the facts—CONTINUALLY. You can trust their Gummed Paper judgment—ALWAYS.

NEW! The PERFECTION C-PAC—100 sheets of top quality Gummed Paper, mill-wrapped in waterproof paper... 2 chipboards. Ask a PERFECTION Distributor.



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Sales Representatives:  
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Los Angeles • San Francisco • New England  
Pacific Coast Warehouse:  
Los Angeles • San Francisco  
Plants: Philadelphia • Indianapolis

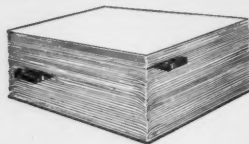


## New PLASTIC PILE SEPARATOR



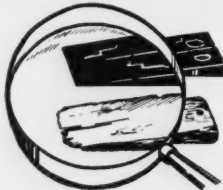
Gives Accu-  
rate Leveling  
of Stock Pile

- For FEEDER end to assure positive pickup
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### Speeds Production

Assures absolutely level stock piles for the feeder suckers to contact. Having a longer taper than wooden wedges, it prevents "misses", dragging, folding under, etc., because it permits closer adjustment. A great aid on the delivery end, too, as it assures proper jogging. Saves its cost in stock and time saved!



### ABSOLUTELY SMOOTH — THIN LEAD EDGE

Inserts easily, quickly and cleanly into stock piles without tearing or ruffling edges of stock, which so often results in spoilage. Of smooth plastic, they slide readily into the pile and STAY in position.

**No Splinters! No Rough Edges!** Splintered and cracked wood wedges often spoil stock and cause loss of press time. Hanco's Plastic Separators can't splinter and cause damage to plates, engravings and blankets.

### PRICES

Less than 12 \$1.65 each  
Lots of 12.... 1.50 each  
Lots of 24.... 1.40 each  
Lots of 48.... 1.30 each  
Lots of 96 1.20 each  
Lots of 144.. 1.15 each

### Easy to Keep Clean!

Will not soak up oil, ink and dirt to soil stock. "Easy-Pull" finger holes permit quick, easy removal from stock pile.



### Satisfaction ... or Your Money Back

A. E. HANDSCHY CO., 125 S. Racine Ave., Chicago 7, Ill. ML155  
Send Hanco Pile Separators ordered below. If not satisfactory we may return them within 15 days for full refund.

SEND US.....Hanco Pile Separators at \$.....each.

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**A. E. HANDSCHY CO.**

Manufacturers of Fine Letterpress and Offset Printing Inks

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Handschy Distributors located in all principal cities.  
Write for name and address of Distributor nearest you.

Eliminate ALL Spotting and  
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**STATIC master**

Cleans negatives and/or plates

**SAVES TIME · LABOR · MONEY**

Hundreds of Lithographers have become enthusiastic users of the revolutionary STATICMASTER brushes. The ionizing agent, a strip of polonium, immediately neutralizes all surface static electricity. The soft brush bristles remove all dust, lint and foreign matter. And most important—the surface stays clean.

Bracket for coupling 2 STATICMASTERS \$1.75

Bracket for coupling 3 STATICMASTERS \$1.95

Order STATICMASTERS from lithographic supply houses

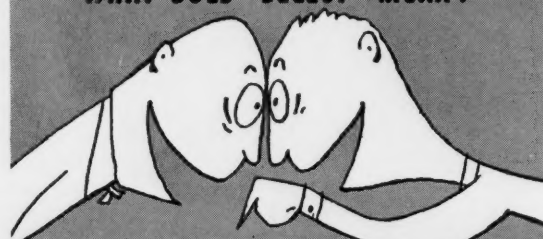


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POLONIUM Strip  
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Professional  
3" Size \$12.50

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for finer grain,  
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We offer no second quality, charge no premium for the best

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- A superior plate at no extra cost
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- Uniform alloy eliminates hard and soft spots

Write, phone or wire for details

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Main Office & Works - - - La Salle, Illinois



Controlled alloying in an Electric Induction Furnace assures a perfect etch



### Progressive Litho Names Jerabek

George Jerabek has been made shop superintendent at Progressive Lithograph Service, Inc., Chicago, it was announced by the company. Mr. Jerabek has had 16 years experience in the industry and will handle expanding operations at the Chicago firm.

### Printing for Commerce Clinic Held

"How to re-use art and plates", was discussed at the third printing for commerce clinic devoted to production economies, Dec. 3 at the American Institute of Graphic Arts' headquarters, New York.

William P. Gleason, sales executive of Colonial Press, directed the meeting, assisted by Herman Kass, production chief at Davis-Delaney, Inc., Frank Sportelli, vice president of International Color Gravure, and Sidney Roppoport, sales executive at Dunewald Printing Co.

### Ives Sponsors Photo Show

A color photography exhibition at the Ives Color Co., Philadelphia, including portraiture reproductions of works of art and commercial pictures, was previewed Dec. 2 by more than 150 members of the Art Directors Club of Philadelphia and prominent business and advertising leaders.

### Gould Robbed of Payroll

Stanley Gould, salesman for the Gould Offset Printing Co., N. Y., was robbed of the company's \$1,300 payroll in the elevator of his office building, it was reported recently. Two thieves escaped after they had bound and gagged Mr. Gould.

### Harris-Seybold Advances Waddell

Russell B. Waddell has been promoted to works manager of the Chemical Division of Harris-Seybold Co., Cleveland, according to an announcement by Richard W. Helmig, director of manufacturing. Waddell will supervise manufacturing, quality control and engineering development operations at the Cleveland plant.

Mr. Waddell, who has been with Harris-Seybold for six years, formerly

was chemical product development engineer. After serving four years in the Army Chemical Warfare



Russell B. Waddell

Service, attaining the rank of major, he served with an offset printing concern, the former National Process Co., until 1948.

A graduate of Tufts College, he received his master's degree in chemical engineering at Brooklyn Polytechnic Institute. He is a member of several graphic arts and chemical associations and has been a frequent speaker at litho club meetings.

### New Press Ups Capacity

A new Miehle offset press which runs a sheet size of 23 by 29 inches is said to have increased the production capacity of F. L. Motheral Co., Fort Worth, Texas, by 40 percent, placing the firm among the top volume printers in the area. Speeds up to 7,000 impressions per hour and good ink coverage for both solids and half-tones are reported.

To handle the increased volume of business, the bindery has also been expanded, adding a second folder and cutting machines.

### Los Angeles Firms Combine

Wright Lithograph Co. has purchased Gore Litho, Inc., Los Angeles, and the combined firms will be called Anderson Lithograph Co., according to John Anderson, who operated Wright Lithograph. Gore Brothers will continue in the photo-engraving and mat business.

### New Litho Supply Co.

Reliable Lithographic & Offset Supply Co., Inc., has been incorporated at Louisville, Ky. The company, with capital of \$25,000, sells office supplies, chemicals, inks, printing and lithographic materials and equipment. Owners include Joseph E. Stovall, Carl W. Sunderhauf, and Earley B. Worley.

### Lithographers Share in Awards

Winners in a recent "printed specimen" contest, sponsored by Curtis Paper Co., Newark, N. J., included Weilcox-Walter-Furlong Paper Co., Philadelphia, for an entry of a booklet published by Corville Campus Publishing Co. The cover was printed offset lithography by Winchell Co.

Another winner was an entry of the invitation to the 10th anniversary of the General Offset Printing Co., Springfield, Mass.

### Label Mfrs. Elect Officers

Howard F. Stryker of Multi-Color-type Co., Cincinnati, was elected president at the 39th annual meeting of the Label Manufacturers National Association, Inc., at the Edgewater Beach Hotel, Chicago. Others elected were H. N. Cornay, Press of H. N. Cornay, New Orleans, vice president; Theo. C. Nevins Jr., The Nevins Co., Clifton, N. J., treasurer; and Oscar Whitehouse, executive director.

The following were chosen to fill vacancies on the board of directors: Richard C. Alden, Rochester, New York; Clifton B. Batchelder, Omaha, Neb.; Raymond P. Kand, Mineola, N. Y.; Ed Le Vesconte, San Bruno, Cal.; and Howard F. Stryker, Cincinnati.

### MLA Offers Estimating Course

The Metropolitan Lithographers Assn. will offer a course in black and white offset estimating according to Henry C. Latimer, executive director of the Association. The course will start this month and will run for 16 weekly evening sessions. It will be directed by the New York Trade School. Applicants should apply to the Association, 33 West 42nd Street. Enrollment fee is \$42.50.



# Books and other Aids . . .

## How to Prepare Art and Copy for Offset Lithography

By William J. Stevens  
and John McKinvan

Twelve chapters with over 125 illustrations, two- three- and four-color lithography throughout. 8½ x 11", cloth-bound, hard covers. A colorful and highly useful book for your library. Widely used in schools.

POSTPAID \$5.25

## Color Chart for Dot Etching

This chart, composed of four sheets, is 22½ x 26½, and is bound at the top with a metal strip for wall hanging. The first sheet is magenta, cyan blue, process yellow and black. The second is warm red, cyan blue, process yellow and black. Number three is magenta, warm blue, process yellow and black, while the last is warm blue, warm red, process yellow and black.

Each of the four pages contains 215 color squares. Each square of color is identified, and each square is divided into four different percentage screen tints. It was produced on regular offset stock on a two-color offset press.

COMPLETE FOUR-PAGE WALL CHART — \$10

## Photography and Platemaking for Photolithography

By I. H. Sayre  
(Fifth Edition 1951)

Chemistry of Lithography, Processes of Platemaking, Formulas, Albumin, Deep Etch, Photo Composing, Layout and stripping, Chemistry of Photography, Negative Treatments, Optics, Photographic Equipment, Halftones, Contact Screens, Color, Filters, Separations, Color Processes, Use of Densitometers, Two Color Printing, Special Color Processes.

Standard Size, Hard Cloth Covers, 442 Pages, Illustrated.  
Widely Used as a Standard Textbook.

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## How to Sell Lithography

By Arthur M. Wood

Illustrated, 176 pages. Chapters on copy preparation, pictorial outline of offset process, selling technique, use of color, prices and quotations, office procedure, company policies, and briefs on postal and legal aspects. 6 x 9"

POSTPAID \$5.25

## Point of Purchase Cardboard Displays

By Victor Strauss

First complete book covering the subject. Contains visuals of all kinds of displays, with a complete construction plan for each one shown. There are 226 blueprints, coded and self-explanatory. Discussion covers dummies, instruction sheets, cartons, packing and shipping. Another section covers items such as motors, flashers, rivets, hooks, rubber bands and other fasteners and devices. It's 9 x 12", 218 pages, and a book every display man will need. Price, \$15.00.

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## PHOTO CLINIC

(Continued from Page 50)

greater focal length and covering power.

**Q:** What is the purpose of a screen compensator? Is it necessary to have one on a line camera? J.M.B., Pittsburgh, Pa.

**A:** When a camera has been focused with a glass screen in place and the screen is then removed, the size and sharpness of the image is no longer the same as when the screen was in place. Whenever it is necessary to obtain a line image of the same size and sharpness as a corresponding halftone image, two different camera settings would be required. Changing the camera focus is eliminated by the use of screen compensators which are either sheets or disks of glass having the same refractive index as the screen. In use, the compensating device is brought into position when shooting line negatives and removed for halftone work. The compensating device merely alters the rays of light emanating from the lens in precisely the same manner as the glass of the halftone screen. Screen compensators are necessary on cameras with focusing scales when such cameras are used for both line and halftone. Compensators are also required when making combination line and halftone negatives and for various drop-out highlight techniques. A compensator would serve no useful purpose on a camera used strictly for line work.

**Q:** I am considering buying a new camera and have made up my mind on all of the features except the screen raising mechanism. Does this device have enough advantages and use to justify the extra cost? B.L.L., Los Angeles, Calif.

**A:** That depends entirely on how much use you can make of such an accessory. A screen raising mechanism is a convenience and time saver in that the screen can be quickly moved in and out of position. When not in use, the screen is protected against dirt and damage. Without a screen raising device it would be extremely difficult, if not impossible, to make combination line and halftone negatives. The same limitation would prevail in regard to various drop-out highlight techniques. If

your work requires frequent change from line to halftone shooting, the time saving feature alone should influence your decision.★★

## COPY PREPARATION

(Continued from Page 49)

layouts also will be needed for positioning pages with regard to folding, binding and trimming.

### Final Assembly

After all the planning is done and layouts are completed it is time to begin final assembly of the copy page-wise. Proceed to assemble all the line copy on the paste up sheets to the fullest extent possible. Do this to cut stripping costs to the minimum.

Halftones then may be shot on thin base film and tipped to the line negatives. Allow one-eighth inch space between line and halftone copy of the same color wherever it is possible to do so. The thin base film will hold the line negative out of contact with the plate if adequate space is not provided.

After the copy is assembled page-wise, assemble it form-wise in multiple sections as large as your camera facilities will permit. Prepare overlays for secondary colors or screen combinations wherever these cannot be included on the base copy. Be sure to key these to register with the base copy.

All copy should receive a final checking for errors or omissions before it is released to camera.★★

## RESEARCH

(Continued from Page 48)

that produces positive-to-positive prints, but negative-to-negative prints can be made if desired. Another form of this process, known as Xeroprinting, uses a plate not sensitive to light and from which printing has been done in the laboratory at web speeds as high as 1200 feet per minute.

Xerography is now being used to produce paper offset lithographic plates in the office duplicating field. Plates can be on the press and pro-

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### "KOOL" Kombination!

To help announce their new King-Size KOOL cigarettes, BROWN & WILLIAMSON of Louisville, Ky., show Willie the Penguin with his "outsized" relative. B&W's WM. CUTCHINS had these pieces produced on KLEEN-STIK to give them king-size attention value. They go up quick and easy . . . stick tight and sell! "Kool" printing job by STROWBRIDGE LITHO, Cincinnati.



### Seein' Stars?

Probably a result of the wide-spread use of this colorful die-cut sign by MOGEN DAVID WINE CORP., Chicago. The big 6-pointed star not only identifies the vintner's trademark, but also carries a mouth-watering recipe for a refreshin' "Longfellow" drink. Moistureless KLEEN-STIK backing makes it easy for salesmen and dealers to peel-n-press them into place. Ad Mgr. B. WIERNIK directed the creation of this "star salesman", while HERB SCHNEIDERMAN arranged the slick production by I. S. BERLIN PRESS.

Recommend KLEEN-STIK to help your customers introduce a new product . . . build brand identity . . . or put across any sales campaign. KLEEN-STIK gets their messages up to stay, and sell. You can get this wonder-working adhesive on a w-i-d-e variety of pre-processed printable paper stocks through your regular paper source. Get complete info, including the big "Idea Kit," by writing on your letterhead today!

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liberty . . . of law, indeed the friend of every man  
who is a friend of order." "Of all discoveries in science  
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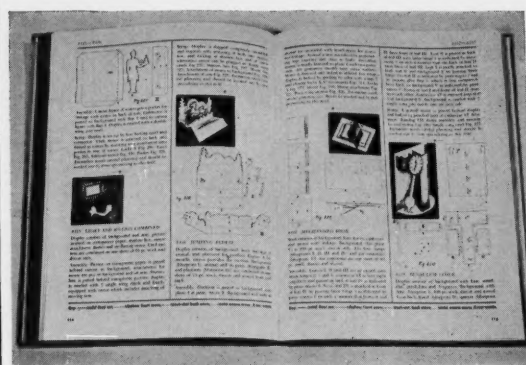
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ducing copies within three minutes after receipt of copy.

There has been an important improvement in an older printing process. *Flexography* — which until a short time ago was known as aniline printing — has been refined by improved platemaking and better press equipment.

Basically, flexographic printing is a letterpress operation—fluid ink being applied by a form roller to rubber plates which transfer the image against a steel or rubber-covered impression roller. Almost all flexographic printing is done by rotary web press.

### **Flexographic Printing**

Generally, the printing section of a flexographic press is a simple one. In its simplest form it can consist of four rollers. There are two ink rollers. One of them revolves in the ink and furnishes it to the second roller, which deposits the ink on the printing plates. The third roller is the one on which the rubber printing plates are mounted. The fourth is the impression roller. The ink and impression rollers are of a fixed size, but the plate roller can be varied in diameter within the range of the press design. A press usually is capable of printing from a 10-inch to a 20- or 30- inch form length in increments of  $\frac{1}{4}$  inch.

No process is without at least one disadvantage, and flexographic printing is no exception. Its overall quality with respect to fine type matter and other details such as halftone work is not as good as average letterpress, gravure or lithography.

There is now another process—one whose reputation is improving—that we should not overlook.

Printers and their customers generally think of *screen process printing* as an industrial technique or as just a way of getting a job done for less money with a sacrifice in quality—suitable for local carcards, signs, and so forth. Everyday you see such screen jobs that are ordinary in design, and you probably say to yourselves, "that is not for me."

However, screen printers and printing buyers who are working with

each other and with artists are combining art, materials, and techniques that are best suited to the process. And they are producing top quality printing that is acceptable to recognized business leaders. These influential people are not only accepting screen process reproductions but they are so enthusiastic about it that their budgets for this type of printing are increasing. Consequently, there can be a resulting decrease in the demand for other better known forms of printing.

Screen process printing—a relatively new method in the graphic arts field—joins with lithography, letterpress, gravure, and flexography in portraying the spoken or informative message in quantity and quality. Sometimes it is known as silk screen, serigraphy, mitography, or screen stenciling. Due to the fact that it can be used on practically any surface of any size, this process offers a solution to problems confronting other printing process—namely: size, shape, and quantity to be printed. Many plastics and other surfaces can be printed only by screen process, and, generally, this process is required whenever daylight fluorescent inks are used.

There is no doubt that screen process mechanization is becoming a reality, thus making greater inroads into the graphic arts. Efficient screen-process presses are in use commercially, and the space-wasting, labor-using, wooden drying racks are becoming obsolete.

Because we do not have all the scientific facts or the cost factors involved in these innovations in the printing industry, we have considered them with you only in order that you can be thinking about them and what they may mean to you. Perhaps one of the more important things for you to think about is whether you should try to keep abreast of technical developments by securing the services of a man with a technical background.

### **Little Spent on Research**

A very interesting and informative publication titled "(R)Evolution in the Printing Industry" was recently

issued as a result of a group project carried out by eight second-year students at the Harvard Graduate School of Business Administration. The following excerpt from this publication should be of interest—and a possible challenge—to everyone here today:

**"Few printing concerns have had the funds, technical skills, or inclination to undertake research activities. Compared with other industries, printing is spending very little on research. Nevertheless, technological progress is being increasingly stimulated by greater demand for speed, volume and color. Despite these pressures for improvements, there does not seem to be any sense of urgency for progress in the industry. Past improvements and developments have taken place in an orderly manner. Inventions have arisen under pressure from, rather than in anticipation of needs."**

The report makes a revealing comparison between the amount spent for research in the graphic arts industry and the lowest amounts spent for research in the other reporting industries. It reports that the printing industry spends only 17/thousandths of 1 percent of sales, while the other lowest reported industries—petroleum refining and primary metals—spend six-tenths of 1 percent and four-tenths of 1 percent, respectively.

One cannot read this report and help but feel that here is a challenge to the graphic arts industry to insure a steadily progressive future through increasing technological advances made possible only by research.

It is just as important for the graphic arts industry to invest in research and engineering as it is to set up depreciation accounts for machinery. Concepts and methods have a way of becoming just as obsolete as machinery, and they must be modified or replaced to keep pace with a constantly changing world.

Perhaps the advent of competition



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## Is business good?

We hope so, and we hope it continues that way in 1955; but no matter how well you're doing, you can't afford to lose track of what's going on in this fast-changing industry. You can stay abreast of new products, new methods and new materials by reading MODERN LITHOGRAPHY every month. You can subscribe by sending \$3 to us at BOX 31, CALDWELL, N. J. You'll get the next 12 issues. Or, save a buck and send \$5 for two years.



of the office duplicating processes, xerography, and the other techniques we have mentioned will help to organize and stimulate the intensive research and engineering effort that is so necessary.

However, since the printing industry is composed, for the most part, of a great number of small concerns, there is no single one likely to support such an effort financially. Therefore, it is necessary that the industry as a whole, through an association, encourage research among interested groups. An organized association of this type, the Research and Engineering Council of the Graphic Arts Industry, is awaiting your support in order to insure that research and engineering will safeguard your future.★★

## ZINC TREATMENT

(Continued from Page 52)

plate after clearing is a water-receptive gum arabic film. There is no reason to remove it unless the plate is for a very long run and you want the best possible desensitization.

If this is the case, LTF suggests you remove the residual stencil after clearing by applying diluted deep-etch developer (one part developer to three parts water). Work this solution on the plate with a wad of cotton for about one minute. Then flush it off thoroughly with water. Follow this by applying the LTF Post-Nital solution as described before. Apply a good etch, work it over the plate for one or two minutes, and rub it down dry. When the etch is dry, wash off the plate with a wet sponge on the etching table and gum it.

This procedure will give you the best possible desensitization of a zinc deep-etch plate. If you use cellulose gum etch, the Post-Nital treatment will keep it from streaking.

### Aluminum Plates

The Post-Nital solution doesn't work on aluminum. However, aluminum plates don't require post-treatments nearly as much as zinc plates. Here is the reason:

The best etch that LTF has found for aluminum is the 1:32 etch (one

part phosphoric acid, 32 parts 14° Baume' gum arabic solution). This is a strong etch with a pH of about 1.9. On aluminum deep-etch plates it acts like a combination post-treatment and etch. The use of 1:32 etch immediately after clearing will produce as good desensitization as LTF has found—one that is not improved by a separate post-treatment.

On aluminum surface plates, the best desensitization is produced by using the Brunak post-treatment followed by 1:32 etch. Brunak also prevents ink-dot scum. LTF is still working to find a non-bichromated post-treatment for aluminum that is as good as Brunak.

### Summary

Post-Nital is the latest post-treatment developed by LTF. It is easy to prepare and makes a clear solution with a long shelf life. It is for use on either zinc surface or deep-etch plates. It contains no bichromate, does an excellent job of preparing the plate for etching, and can be used with any standard etch.★★

## RUN 'EM AGAIN

(Continued from Page 31)

you have done on the job before calling will make a favorable impression on the average customer. He may be impressed with the fact that you are working in his interest as well as your own, and it pleases him.

Before making such calls, it will be necessary to have the following information about each job: When was it last printed? What was the quantity? What kind of stock was used? What was the original cost? How much will the customer save by using plates on hand? About how much time will be required to produce a reprint of the job? Sometimes you will actually develop "rush" business on some item the customer is thus made aware that he needs quickly.

A letterpress printer made one of these "reprint" calls on a good customer who had just opened a new branch of his business and who was reminded of several business forms needed for the new branch.

Complete office records should be kept on file of all jobs for from three to five years. This can be done by making a carbon copy of original instructions (see illustration) and filing these numerically. If job numbering calls for returning to "1" at the beginning of the year, then the files will be by the year as well as by numbers. A card file kept in connection with this, with the filing done by the title of the job, will give the job number which can be located in the instruction file. (Note illustration of file card which itself gives considerable information about the job.) The system required to keep track of plates or other forms held for reprints will, of course, depend on the volume of business done and the number of plates and forms handled. The card also aids in keeping track of jobs in storage. Some or all of these forms may be helpful in establishing and maintaining your own system.★★

## RECORD JACKETS

(Continued from Page 32)

when covers require solid masses of color.

"Recently, we've been turning to offset more than usual," Mr. Extrand stated, "to create special effects with color on our jackets." Like the other major companies, Columbia has press runs of from 5,000 to 25,000.

All three companies turn to offset for at least part of the promotional displays and literature used to advertise new releases of records. And the three printing buyers were unanimous in declaring that the record business is extremely unpredictable. They are never quite certain exactly how many copies of a record will sell. Hence the emphasis on shorter press runs, with reruns as needed.

Offset is in the record business in a big way and, as tastes and techniques change, lithographers undoubtedly will be called upon to produce a greater quantity and a bigger variety of decorative covers for the ever-increasing number of records issued each year, the printing buyers indicate.★★



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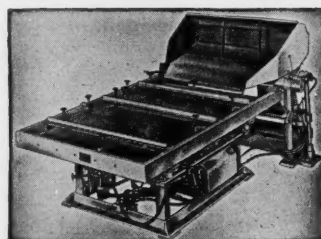
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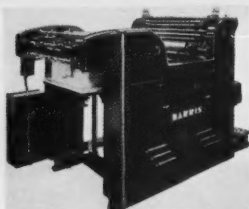
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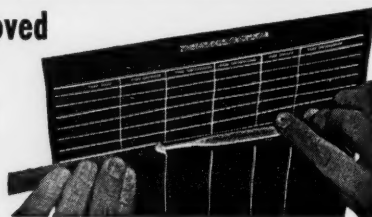
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#### New Camera Announced

Schaefer Industries, Wilkinsburg, Pa., has announced the new Model 100 Scotchman graphic arts camera. It is designed, in half-tone making, for use with contact screens and pre-screened negative material, eliminating the use of the glass screen, thereby overcoming improper rendering of highlight and shadow detail according to the company.

The film pressure frame, stayflat frame and glass covered copy frame are 18 x 24 inches. A fine fifteen inch Wallensak process lens with iris diaphragm is furnished with the camera and is adjustable from the dark room side. The reflectors house three 250-watt, 3200° Kelvin lamps on each side of the copy board. A timer automatically operates the lights and shutter.

The scale is individually calibrated and the copy board is operated from the dark room by coppered chain. An attachment for photographing transparencies is optional as is a Xerox adaptor and vacuum film holder. Price of the Camera is \$695.00.

#### New Washes Available

Rogersol UB-105, a new type wash, has been announced by Harry H. Rogers, Co., Chicago. It is said to remove dried ink from type form and also cleans plastic, metal or rubber plates without damage and without leaving a greasy film. It has a flash point of 105 degrees and contains no benzol or carbon tetrachloride.

Rogersol Blanket Wash, another new product, is an antioxidant solvent for cleaning offset blankets. This product is said to remove scum and moisture, prevent oxidation of rubber, and keep blankets glaze-free while eliminating the need for hard rubbing or harmful abrasives.

#### TAPPI Coatings Conference

Sixth Coating Conference held in conjunction with Graphic Arts Committee is scheduled at the Statler Hotel, Cleveland, May 22-25. Registration will start Sunday, May 22.



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## Tale Ends

**L**ITHOGRAPHY wasn't around in Shakespeare's day but offset is being used to reproduce the Bard's works all the same. The latest mammoth undertaking was the lithographing of the famous first folio of his plays by Yale University Press. Mark Carroll, promotion manager at Yale told ML about some of the problems involved in preparing the book:

"The folio was printed on quite thin paper presenting a serious problem of show-through which was largely overcome by the expertness of Frederick Ludwig, Yale University Library photographer, who has perfected many techniques for the photographing of scholarly documents. It can readily be understood that the folio could not leave the University and that retouching would have been impractical because of the possibility of error and the high cost.

"It is interesting to note that because of the tight binding of the folio Mr. Ludwig built a special holder to prevent distortion in photographing. The negatives were used by Sackett & Wilhelms Lithographing Corp. with a minimum of opaquing to remove marginal dirt and stains as well as only a moderate amount of negative and plate preparation, primarily to strengthen certain areas, since for economy most of the photographing was done with one camera setting."

★

Einson-Freeman Lithographing Co., Fairlawn, N. J., is the lithographer turning out those eye-catching "Miss Rheingold" posters for national distribution.

★

Offset's well known "Lady Lithographers," Kehoe & Lau, of Chicago have ventured into the book publishing business, our Chicago correspondent reports. First volume in the new line, Miss Kehoe states, is a

school text entitled "Work That Is Play."


★

Todd Co., Rochester, N. Y., which makes protected bank checks, recently

prepared a comprehensive report on statistics concerning check frauds. Copies have been distributed to police chiefs in 300 cities to help them stop bad checks, which annually bounce to the tune of \$400 million. The Todd survey also will be used in connection with research on new protective papers and machines for businessmen.

★

A belated Merry Christmas and Happy New Year to all our friends who greeted us during the holidays with handsome cards and calendars by offset. Sorry we can't acknowledge them individually.



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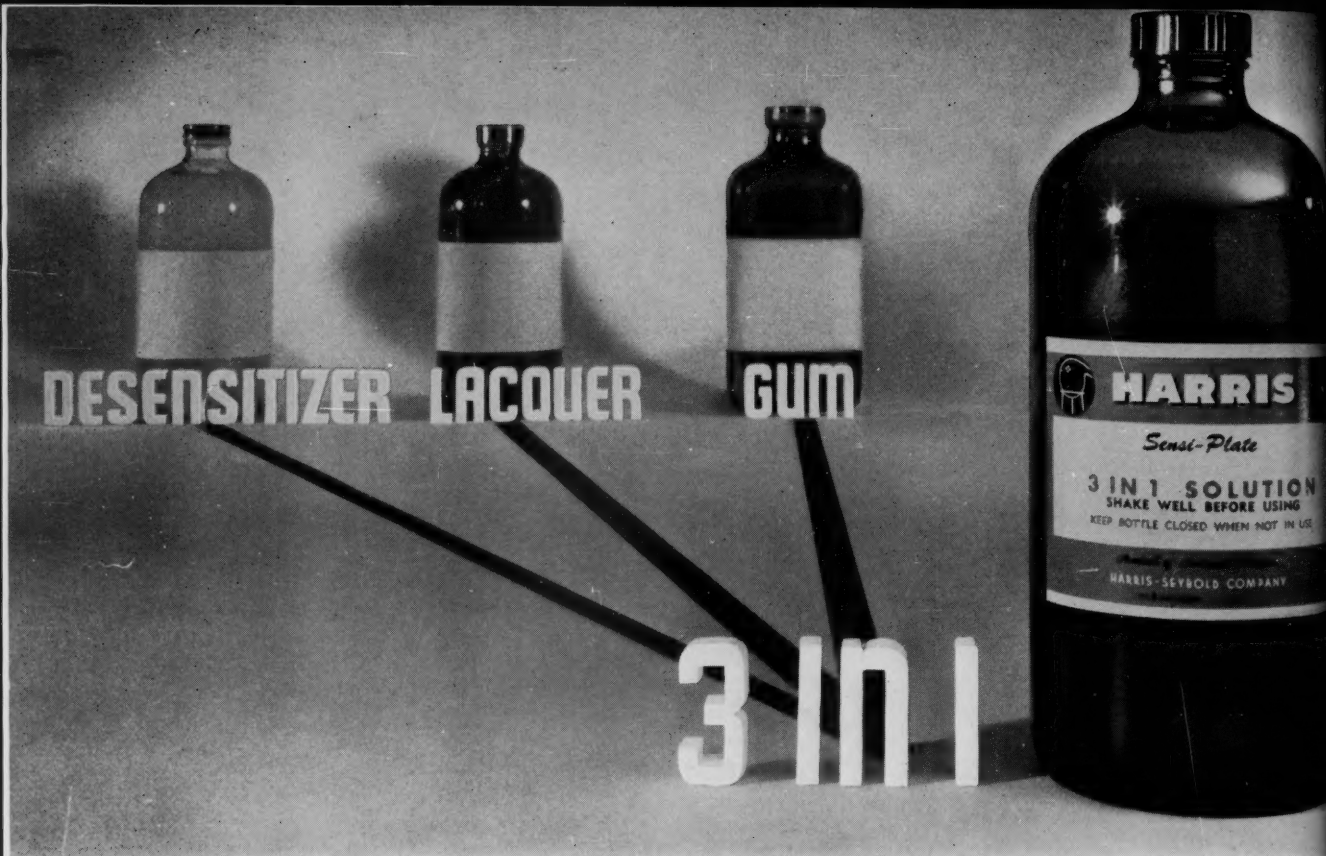
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